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[JAMES HOLMES, TOOK'S COURT.]

REVIEWS

Curiosities of Literature, by J. D'Israeli, Esq., Doctor in Civil Law of the University of Oxford, and Fellow of the Society of Antiquaries of London. Illustrated by Bolton Corney, Esq., Honorary Professor of Criticism in the République des Lettres, and Member of the Society of English Bibliophiles. 12mo. Greenwich: Printed by Especial Command.

On this book, to which we alluded in our Gossip one week since, we give the title in full, that the reader may have a clear idea of its design, which is manifestly to hold up to ridicule one of the well-known works of Mr. D'Israeli, the *Curiosities of Literature*.

To expect that the writings of one who has produced so much as Mr. D'Israeli should be free from error, would be unreasonable: with an elegant taste, and a cultivated fancy, he has little erudition. His reading, indeed, has been great; but it has been chiefly confined to the most accessible works. With the original sources of knowledge he has little acquaintance. His anecdotes, for instance, are generally derived from secondhand authority,—often from the most gossiping French books: hence his inaccuracies, which are more numerous than is generally suspected.

In the clever volume before us, Mr. Corney professes to discover at least thirty considerable blunders in the *Curiosities of Literature*. Now, if thirty were all that could be found in a work extending to six volumes, it might almost be termed immaculate. But we can assure Mr. Corney that it would not be difficult to enlarge the number tenfold. Yet we know not that Mr. D'Israeli is, in this respect, more censurable than his contemporaries; while he may urge, in his justification, the extraordinary multiplicity, the endless variety, of the topics which he has embraced. To be at once discursive and logical, multifarious and accurate, requires an extent of knowledge, and a degree of mental discipline, to which no writer of the present day can advance a claim. But our present subject is not the general, or even the occasional inaccuracy of this popular writer, so much as the manner in which Mr. Corney has exposed it.

Mr. Corney, in his literary castigation, puts his censures, after the manner of Euclid, into propositions, which he chooses to call *articles*. Of these we can notice a few only.

"Art. I.—The original MS. of the Code of Justinian discovered by J. D'Israeli, Esq. D.C.L. and F.S.A."

"The original manuscript of Justinian's code was discovered by the Pisans, accidentally, when they took a city in Calabria: that vast code of laws had been in a manner unknown from the time of that emperor. This curious book was brought to Pisa; and when Pisa was taken by the Florentines, was transferred to Florence, where it is still preserved."—D'ISRAELI."

This strange blunder of D'Israeli's,—doubtless in an Oxford "Doctor in Civil Law,"—is glorious for the critic, who has no difficulty in proving, what indeed is known to every tyro in such matters, that it was a copy of the *Pandects*, and not of the *Codex*, which was discovered at Amalfi. This, it may be replied, is merely a slip of the memory. We cannot be thus charitable. Mr. D'Israeli is contending that the Roman law was unknown from the fall of the

empire to the twelfth century. Now, so far from this being the case, it formed the basis of many European codes,—witness the Visigothic, the Burgundian, the Frank, the Lombard, &c. In every century, from the sixth to the twelfth, we find perpetual allusions to the Roman code, which the sovereigns of Germany, like those of Spain, were anxious to impose on their people. Why? Because it was more favourable to despotism than the ancient customs of the northern freemen. We are not sure that these facts were known to Mr. Corney, who, however, adduces instances enough to establish the uninterrupted obligation of the civil code.

In another of his propositions, Mr. Corney wishes to prove that the celebrated Bayeux tapestry was not the work of Matilda, the wife of William, but of persons employed by the chapter of Bayeux after the union of Normandy with France. This is a very able paper, but, though we admit the full force of the arguments, we do not think they are sufficient to overthrow the tradition of antiquity, on a subject better known in Normandy than in England.

We now come to—

"Camoens, the solitary pride of Portugal, deprived of the necessities of life, perished in a hospital at Lisbon. This fact has been accidentally preserved in an entry in a copy of the first edition of the Lusiad, in the possession of Lord Holland."—D'ISRAELI."

This is a strange paragraph certainly. "Camoens, the solitary pride of Portugal!" It is a curious specimen of the tranchant manner in which the modern school of history and criticism decides on the merits alike of individuals and nations! If any reader will open so accessible a book as the *Parnaso Lusitano*, he will find poetry equal to anything in Camoens. And has Portugal no reason to be proud of her historians, and, above all, her writers of fiction, whose merit places them in the very first rank of their class? We should like to see Dr. Southey, who is, perhaps, more profoundly versed in the literature of Portugal than any other foreigner, take Mr. D'Israeli in hand, and show him that he must yet learn a great deal before he can understand his own ignorance in reference to Lusitanian genius. Nor are the other assertions of the paragraph less untrue. Camoens, indeed, died in a hospital, but he had no want of life's necessities: on the contrary, of them he had abundance. The truth is—and these facts seem to have escaped Mr. Corney—that Camoens, from his licentious amours, had many deadly enemies; and that, at the close of his days, he was not sorry to shield himself from their vengeance in the obscurity of a hospital. He did not perish in a hospital; he died in one, when extravagance and imprudence—and no man had ever a greater portion of both)—had lost him the esteem of the wise, the sympathy of the good. There is even reason to infer that he perished the victim of his own vices.

Passing over two other propositions, which are trifling enough, Mr. Corney might well be startled on reading that—

"Cervantes composed the most agreeable book in the Spanish language during his captivity in Barbary."—D'ISRAELI."

Not one Spanish, not one foreign biographer of Cervantes, mentions such a circumstance. On the contrary, if Señor Pellicer, and Señor Navarrete, who have explored every possible recess for new illustrations of his life, are correct, he

could have had no time for literature during his hard captivity among the Moors. This is, indeed, apparent from a very old writer,—Father Haedo, who was one of the order for the Redemption of Captives, and whose *'Topografia e Historia General de Argel'*, the result of long personal observation, contains many curious facts relating to Cervantes. This celebrated man was a common slave; he was constantly engaged in the vilest of occupations; and the only way in which his genius was exhibited, was in devising means for his own escape and that of his companions in misery. But Pellicer and Navarrete give us something more convincing than inference against this wild assumption; they show where the book was written, and certainly the place was not Algiers.

In the ninth article is an able and elaborate inquiry as to the probable amount of assistance received by Sir Walter Raleigh in his History of the World. The tenth ridicules the vulgar notion that Philip III. of Spain died a victim to etiquette—that he was almost roasted to death because his arm-chair was placed too near the fire, and because the officer, whose duty it was to damp the fire, happened to be out of the way. It certainly is incomprehensible how Mr. D'Israeli could credit such nonsense. A glance into any ordinary history of Spain would have shown him the cause of that monarch's death, and would, besides, have saved him from other inaccuracies.

We have not room to enter into an examination of many other propositions. Some of them have a good foundation; some are doubtful; and many are really not worth the labour bestowed on them. What, for example, does it signify where Collins burnt his Odes, when it is admitted that he did burn them. Was the difference about the base teston of Henry VIII., worth wasting three or four pages on?—and, really, we cannot understand why the wrath of a critic should be provoked, because Mr. D'Israeli asserts that neither Bottari nor Tiraboschi was aware that Vasari was assisted by Silvano Razzi in his Lives of the Painters; though his claiming as a discovery what was known to most persons for the last three centuries, might deserve a sharp rebuke. The running comment on D'Israeli's account of Shenstone is more pertinent, and not without interest.

"Four material circumstances influenced his character [Shenstone's], and were productive of all his unhappiness."—D'ISRAELI.

"One material circumstance influenced his character, and was productive of his unhappiness—which circumstance D'Israeli passes over in silence. The source of his unhappiness was want of health. Even in his sixteenth year he had courted the capricious maid without success. At thirty we find him subject to fits of fever, to lowness of spirits, to twitches of the nerves, to involuntary vigils, etc.,—and he declared to his most intimate friend Graves, 'About half the appetite, digestion, strength, spirits, etc. of a mower, would make me the happiest of mortals!'

"Four material circumstances, etc. The neglect he incurred in those poetical studies to which he had devoted his hopes;" etc.—D'ISRAELI.

"In 1737 Shenstone printed, for private distribution, a small volume of poems. In 1740 he published a shilling pamphlet, and in 1741 a sixpenny pamphlet—all anonymously. In 1748 his name appeared as a poet, without his sanction. In 1755, having been pressed by Dodley, he contributed to his miscellany the *Pastoral Ballad, Rural Inscriptions*, etc. The ballad had been twelve years in manu-

script; and the inscriptions were published at the instigation of Sir George Lyttelton. In 1758 he contributed a further portion of his poems to the same miscellany—some of which were intended to appear *anonymously*. His elegies, chiefly written in early life, were left in *manuscript*.—Such is the curious evidence of his inordinate appetite for poetical fame! • •

" Shenstone was early in life captivated by a young lady, whom Graves describes with all those mild and serene graces of pensive melancholy," etc.—D'ISRAELI.

" This is an amusing specimen of what D'Israeli calls the *innocence of criticism*. The nameless young lady whom Graves describes was his own sister.

" It was his own fault that he did not accept the hand of the lady whom he so tenderly loved; but his spirit could not endure to be a perpetual witness of her degradation in the rank of society, by an inconsiderate union with poetry and poverty."—D'ISRAELI.

A man of letters should know that Miss G. was not Miss C.—I can believe that Shenstone might have obtained the hand of Miss G.—whom he always remembered affectionately. With Miss C.—to whom alone the remark on loss of rank is applicable—he seems scarcely to have passed the limits of flirtation.

" It is probable that our poet had an intention of marrying his maid."—D'ISRAELI.

" A touching conception of character! It appears in evidence, 1. That Shenstone made a jocular allusion to marrying his maid. 2. That he presented her with his portrait as a new-year gift.—But, it is improbable that he had such an intention. 1. Because he made a jocular allusion to it. 2. Because in the *envoï* to Mary Cutler he calls himself her *master*—and love is notoriously a lever. 3. Because about nine years elapsed between the jocular allusion and the presentation of the portrait."

But we must conclude with a few extracts from an article which will convey to the reader a good idea of the animus and execution of the book.

" The science of Literary Economy.—"Mastery Imitators."

A Trick of following their Leaders
To entertain their gentle Readers.—S. Butler.

" An experienced person informs us that '*the craft of authorship has many mysteries*.' This is mere tantalization: it becomes me to be more communicative.

" There exists a science which has escaped all our encyclopedists. Occasional traces of it are discoverable in antiquity; but its elaboration has been the work of modern times. I have named this hitherto nameless science—and shall now define it.

" LITERARY ECONOMY embraces the various means by which the producing classes of the community of literature—sometimes erroneously called *authors*—are enabled to meet the demands of the consuming classes—in common parlance *readers*—with the lowest amount of capital, and the least possible quantum of the labour of research and composition.

" A general view of the science would occupy more space than it would be convenient to allot; and, as the disclosures involved in it might check the demand for the commodities of literature, I shall now only notice its comparatively obvious instruments—*Transcription*—*Translation*—and *Conversion*. *

" Specimen of *Transcription*.

" Some of his friends had advised him [the Duke of Buckingham] how generally hee was hated in England, and how needfull it would bee for his greater safetie to weare some coate of maille, or some other secret defensive armour; which the duke slighting, said, 'It needs not; ther are noe Roman spirits left.'—Edited by J. NICHOLS, 1783.

" I discovered the following notice of the Duke of Buckingham in the unpublished life of Sir Symonds d'Ewes. 'Some of his friends had advised him how generally he was hated in England, and how needful it would be for his greater safety to wear some coat of mail, or some other secret defensive armour, which the duke slighting said, "It needs not; there are no Roman spirits left."—D'ISRAELI.

" Manuscript authorities add to the dignity of composition; but the perusal of ancient MSS. is rather laborious—as Herr von Raumer, or Sir Harris Nicolas would testify. The most economical method is

to transcribe from print—and to cite the transcript as a MS.

" Specimen of *Translation*.

" Mignard peignit une Magdeleine sur une toile de Rome, & Garrigou alla donner aussitôt avis en saut au Chevalier de Clairville, qu'il devoit recevoir une Magdeleine du Guide, qui passoit pour un chef-d'œuvre. Le Chevalier pris Garrigou de lui en faire avoir la préférence qu'il promit de paier. Le tableau fut vendu deux mille livres."—M. l'Abbé de MONTVILLE, 1730.

" This great artist (Pierre Mignard) painted a Magdalene on a canvas fabricated at Rome. A broker, in concert with Mignard, went to the Chevalier de Clairville, and told him as a secret that he was to receive from Italy a Magdalene of Guido, and his masterpiece. The chevalier caught the bait, begged the preference, and purchased the picture at a very high price."—D'ISRAELI.

" This translation occurs in the article *Mastery Imitators*—but it is not a masterly imitation. Why was the name of M. Garrigou omitted? He was a dealer in curiosities! Why are the words *deux mille livres* translated by a very high price? This leaves too much to fancy.

" Specimen of *Conversion*.

" M. Prunis, Chanoine régulier de Chancellade en Périgord, parcourut cette Province pour faire des recherches relatives à une Histoire du Périgord qu'il avoit entreprise. Il arriva à l'ancien Château de Montaigne, possédé par M. le Comte de Ségur de la Roquette, pour en visiter les archives, s'il s'y en trouvoit. On lui montre un vieux coffre qui renfermait des papiers condamnés depuis long-tems à l'oubli; on lui permet d'y fouiller. Il découvre le Manuscrit original des *Voyages de Montaigne*, l'unique probablement qui existe."—M. DE QUERLON.

" A prebendary of Perigord, travelling through this province to make researches relative to its history, arrived at the ancient chateau of Montaigne, in possession of a descendant of this great man. He inquired for the archives, if there had been any. He was shown an old worm-eaten cofre, which had long held papers untouched by the incurious generations of Montaigne. Stifled in clouds of dust, he drew out the original manuscript of the Travels of Montaigne."—D'ISRAELI.

" Why is the name of M. Prunis omitted? He was a discoverer of the true class. Why is his literary project concealed? It evidently led to his success. Why he ejected from the Abbey of Chancellade? Is he made a Prebendary of Périgord by way of compensation? The office was a nonentity! There were indeed thirty-four Canons of *Périgueux*. On what authority is it said that the chest was *worm-eaten*—and that M. Prunis was *stifled in clouds of dust*?—These are curious specimens of embellishment!"

In conclusion, we need scarcely add, that the critic is a man of considerable reading, and of much boldness; but this work, though written with ability, will not affect the literary character of Mr. D'Israeli, whom no one has ever regarded as either a deep or an accurate scholar, and whose reputation depends on very different qualities.

History of the Reign of Ferdinand and Isabella the Catholic, of Spain. By William H. Prescott. 3 vols. 8vo. Bentley.

" English writers," says Mr. Prescott, "have done more for the illustration of Spanish history than that of any other, except their own. To say nothing of the recent general compendium executed for the Cabinet Cyclopædia,—a work of singular acuteness and information,—we have particular narratives of the several reigns, in an unbroken series, from the Emperor Charles the Fifth to Charles the Third at the close of the last century, by authors whose names are a sufficient guarantee for the excellence of their productions." We fear, however, that Mr. Prescott gives more credit to this country than it deserves. If we except the compendium in question, and the elaborate work of Coxe on the Bourbon kings of Spain, we have little on the

modern history of Spain which is not already forgotten. The two lives by Watson, for instance, are not calculated to raise us, as an historic people, in the estimation of foreigners. They are derived from French sources—the worst of all sources for Spanish, and indeed any other national history, except their own; they are frequently, we had almost said generally, in opposition to facts; and where there is accuracy, it is involved in such a mist of prejudice, as to be imperceptible. He himself, in regard to both accuracy and candour, has done more service to the cause of Spanish history than any Englishman prior to the present century. We do not even except the famous work of Robertson, which is a very fine composition, but no more a history—if, indeed, facts and deductions from the constitute history,—than Pope's translation of Homer.

Mr. Prescott has chosen a subject which, in reference to our language, may be called a new one. There is, as he observes, something singular in the fact, that we have no particular history of the period. In the annals of Spain, in those of Europe,—there is not one more pregnant with instruction or interest. In it the numerous independent states which had been riven from the Gothic monarchy by the Mohammedan invasion, were, with the exception of Portugal, united under one sceptre. The fierce Catalan conspired with the tame Valencian; the proud Basque with the slavish Andalusian; the national Castilian with the Frenchified Navarrese. In it Naples was conquered. In it the ancient empire of Islam was prostrated to the earth. In it that tremendous power, the Inquisition, was established, and made to stretch its destructive arms unseen throughout the kingdom,—the more dreaded because unseen. In it a new world was given to the enterprise and contemplation of the old. That such a period should have been disregarded, is, indeed, "singular. Yet the present generation has lost nothing by the delay. Until the present century, many important documents necessary to its illustration, slumbered in the dust of the libraries of Spain. Llorente has availed himself of many in his history of the Infernal Tribunal; Marina, Semper Capmany, have extracted the substance of most in reference to the ancient political and social condition of the kingdom; by Navarrete the interminable mass of papers relative to the early discoveries of the Spaniards, have been reduced to order; by Condé, the vast Arabic treasures of the Escurial and the Madrid library have been made to yield their essence; while Clemencia in the Transactions of the Academy of History, has, with a rare industry, collected every obscure memento of that wonderful age. Mr. Prescott, therefore, has had advantages which were denied to his predecessors; and glad are we to perceive that he has employed them to good purpose. He has produced a work which, whether for industry or ability, cannot easily be surpassed; and though a republican, his political bias never renders him unjust to the persons or attributes of monarchy. We are much pleased with his labours; and certain we are that no historical library can dispense with them.

But, like every other human composition, the book before us is unequal. The Introduction, in two sections, treating on the ancient state of Castile and Arragon, contains nothing in the shape of novelty; it has not even the merit of condensing what has been written on the subject. Robertson, Marina, and Hallam,—the two first remarkable for declamation, and the last having no facts beyond those which they afforded him—are the only guides of Mr. Prescott. His work has been evidently composed some time; indeed, he acknowledges this; and the acknowledgment implies his inability to profit by the

not already
Lemké, Ashbach, and other German critics. In this respect he is not wholly insensible of the deficiency that attaches to his Introduction. "Robertson and Hallam," he observes, "more especially the latter, have given such a view of its [the constitution of Arragon] prominent features to English readers, as must, I fear, deprive the sketch which I have attempted, in a great degree, of novelty." To these names must now be added that of the author of the History of Spain and Portugal, whose work, published in the Cabinet Cyclopædia, since the preceding pages were written, contains much curious and learned disquisition on the early jurisprudence and municipal institutions of both Castile and Arragon." Why then did not Mr. Prescott avail himself of the labours of his predecessor? If his book was written, surely additions might have been made to it; and he might have rendered that which is now commonplace and meagre, equally instructive and interesting. For the author's sake we wish this Introduction were omitted.

The character of the two sovereigns of Arragon and Castile,—at least, that of the former—has not received its share of justice out of the peninsula. By the French he has been represented as a selfish, cold-hearted, monster of duplicity; by the Italians,—Guicciardini, for instance,—as something very little better than a personification of the evil principle. The English, as usual, have followed both, and been at no trouble to learn the monarch's character where alone it was properly understood,—in the contemporary chronicles of Spain. He was not selfish; he was not cold-hearted: on the contrary, he was a most indulgent husband, father, master, and friend; he enriched thousands; in fact, with all his sagacity—and few had ever more—he was somewhat too liable to be influenced by favourites. Nor in his public conduct is there any of that malignant duplicity for which the Italians have so much celebrated him. He has been censured for his aggressions in Italy; but they were directed against the French, his inveterate enemies, who had invaded his hereditary domain of Catalonia. He has been stigmatized for his conduct in reference to Navarre. Yet he had claims on that kingdom, founded on consanguinity and family compact, which would have availed him in any court of equity. But even had he possessed none, Navarre became his by the right of conquest. It was virtually a province of France, and as he was at war with that power, he was at liberty to subdue it, and even to annex it to his dominions. Both justice and policy sanctioned the measure.

The great event of Ferdinand's life was the expulsion of the Mohammedans from Spain. The task to the Spanish monarch was a gigantic one; it occupied many years; it exhausted his resources; it was often on the point of proving fatal to his empire, and even his life. He ultimately triumphed, because he was resolute,—because he arranged his plans with wisdom,—because he exhibited all the qualities of a brave soldier and an able general. No European monarch but himself could have succeeded in an enterprise, the result of which, for years after its commencement, even the most sanguine could not have expected. And did he extend no patronage to letters? The epistles of Peter Martyr may furnish a reply to this question. In this respect, indeed, much of the praise must be shared with his admirable wife; but this circumstance does not in the least degree encroach on his merit. The memory of both should be held in reverence, when we read of the success which attended their zealous efforts,—success so great, that even ladies became proficients in the learned tongues.

"In this brilliant exhibition, those of the other sex must not be omitted who contributed by their intellectual endowments to the general illumination of the period. Among them the writers of that day lavish their panegyrics on the Marchioness de Montecuado, and Doña María Pacheco, of the ancient house of Mendoza. * * The queen's instructor in the Latin language was a lady named Doña Beatriz de Galindo, called from her peculiar attainments *la Latina*. Another lady Doña Lucia de Madrano, publicly lectured on the Latin classics in the university of Salamanca. And another, Doña Francisca de Lebrija, daughter of the historian of that name, filled the chair of rhetoric with applause at Alcalá. But our limits will not allow a further enumeration of names, which should never be permitted to sink into oblivion, were it only for the rare scholarship, peculiarly rare in the female sex, which they displayed in an age comparatively unenlightened. Female education in that day embraced a wider compass of erudition, at least in reference to the ancient languages, than is common at present; a circumstance imputable probably to the poverty of modern literature, and the new and general appetite excited by the revival of classical learning in Italy. I am not aware however that it was usual for learned ladies in any other country than Spain to take part in the public exercises of the gymnasium, and deliver lectures from the chairs of the universities."

But these volumes exhibit to the notice of posterity a personage more extraordinary than even Ferdinand—the celebrated Cardinal Ximenes. Born of a poor and scarcely noble family, in a country where nobles were as plentiful as country squires in this, his merit alone raised him from the humblest to the highest station. He had many obstacles to remove. While at Rome, indeed, where he went to complete his studies, he procured an *expectative* from the Pope, that is, a promise of collation to one of the humbler livings in the diocese of Toledo, whenever it should be vacant. On his return to Spain, however, he found the Archbishop little disposed to comply with the papal mandate. He was commanded by that prelate to renounce his pretensions, and on his refusal to do so, he was imprisoned in a fortress above six years. On his release, he removed into another diocese, where he studied Hebrew and Chaldee with much success. This is a confutation of the popular error that he learned those languages in his old age, that he might be qualified to edit the Complutensian Polyglott. His diocesan, the Bishop of Siguenza, forced him to administer the temporalities of his see, and he bore the drudgery for some time without complaining.

"But these secular concerns grew more and more distasteful to Ximenes, whose naturally austere and contemplative disposition had been deepened probably by the melancholy incidents of his life into a stern religious enthusiasm. He determined, therefore, to break at once from the shackles which bound him to the world, and seek an asylum in some religious establishment where he might devote himself unreservedly to the service of Heaven. He selected for this purpose the Observantines of the Franciscan order, the most rigid of the monastic societies. He resigned his various employments and benefices with annual rents to the amount of 2000 ducats, and, in defiance of the arguments and entreaties of his friends, entered on his novitiate in the convent of San Juan de los Reyes, at Toledo. *

"No sooner had this taken place than his reputation for sanctity, which his late course of life had diffused far and wide, attracted multitudes of all ages and conditions to his confessional; and he soon found himself absorbed in the same vortex of worldly passions and interests from whence he had been so anxious to escape. At his solicitation, therefore, he was permitted to transfer his abode to the convent of Our Lady of Castaño, so called from a deep forest of chestnuts in which it was embosomed. In the midst of these dark mountain solitudes, he built with his own hands a little hermitage or cabin, of barely sufficient dimensions to admit his entrance.

Here he passed his days and nights in prayer, or meditations on the sacred volume, sustaining life, like the ancient anchorites, on the green herbs and running waters."

Subsequently Ximenes was appointed Confessor to the Queen :—

"Martyr, in more than one of his letters dated at this time, notices the impression made on the courtiers by the remarkable appearance of the new confessor, in whose wasted frame, and pallid care-worn countenance, they seemed to behold one of the primitive anchorites from the deserts of Syria or Egypt. The austerities, and the blameless purity of Ximenes's life had given him a reputation for sanctity throughout Spain; and Martyr indulges the regret, that a virtue which had stood so many trials should be exposed to the worst of all in the seductive blandishments of a court. But Ximenes's heart had been steelied by too stern a discipline to be moved by the fascinations of pleasure, however it might be by those of ambition."

When the see of Toledo became vacant, Isabella resolved that her confessor should be raised to it. Unknown to the nation, to her husband, and Ximenes himself, she applied for and obtained the necessary bulls :—

"As soon as the papal bull reached Castile, confirming the royal nomination, Isabella summoned Ximenes to her presence, and, delivering him the parcel, requested him to open it before her. The confessor, who had no suspicion of their real purport, took the letters and devoutly pressed them to his lips; when his eye falling on the superscription, 'To our venerable brother Francisco Ximenes de Cisneros, Archbishop elect of Toledo,' he changed colour, and involuntarily dropped the packet from his hands, exclaiming, 'There is some mistake in this, it cannot be intended for me;' and abruptly quitted the apartment.

"The queen, far from taking umbrage at this unceremonious proceeding, waited awhile, until the first emotions of surprise should have subsided. Finding that he did not return, however, she despatched two of the grandees, who she thought would have the most influence with him, to seek him out and persuade him to accept the office. The nobles instantly repaired to his convent in Madrid, in which city the queen then kept her court. They found, however, that he had already left the place. Having ascertained his route, they mounted their horses, and, following as fast as possible, succeeded in overtaking him at three leagues' distance from the city, as he was travelling on foot at a rapid rate, though in the noonday heat, on his way to the Franciscan monastery at Ocaña.

"After a brief expostulation with him on his abrupt departure, they prevailed on him to retrace his steps to Madrid; but, upon his arrival there, neither the arguments nor entreaties of his friends, backed as they were by the avowed wishes of his sovereign, could overcome his scruples, or induce him to accept an office of which he professed himself unworthy. 'He had hoped,' he said, 'to pass the remainder of his days in the quiet practice of his monastic duties; and it was too late now to call him into public life, and impose a charge of such heavy responsibility on him, for which he had neither capacity nor inclination.' In this resolution he pertinaciously persisted for more than six months, until a second bull was obtained from the Pope, commanding him no longer to decline an appointment which the church had seen fit to sanction. This left no further room for opposition, and Ximenes acquiesced, though with evident reluctance, in his advancement to the first dignity in the kingdom."

Yet this celebrated man, who thus pertinaciously resisted all the seductions of ambition, had much of the infirmity "which flesh is heir to." He was a monstrous bigot. Witness the fury with which he roused the fires of the Inquisition, and the worse than Gothic contempt of letters which he exhibited when he burned at Granada nearly all the Arabic books he could collect. Omar, of Alexandrian notoriety, was not a jot worse than this dignified churchman,—than this benefactor to the University of Alcalá,—than this Complutensian editor! Poor

human nature! What a contrast does this stern, inflexible, unfeeling churchman exhibit to the meek, the gentle, the universally-beloved Archbishop of Granada,—one whom the very infidels regarded as a saint! Both tried to convert the conquered inhabitants to Christianity, but in modes as different as hell and heaven! The former would *compel*, the latter would *allure* them into the Christian fold.

We cannot dismiss the book without observing that it is one of the most pleasing as well as most valuable contributions that have been made to modern history; that it is the only one that gives us a faithful and a sufficient picture of a period so momentous as the latter half of the fifteenth century.

The Book of the Cartoons. By the Rev. R. Cattermole, B.D.

(Second Notice.)

We continue our artistic discussion of the Cartoons, offering it, however, by way of brief appendix to Mr. Cattermole's book, where the subject is altogether slighted; and we presume to furnish such information solely for the use of visitors more unlearned than ourselves in these matters. A full artistic supplement would stretch beyond our limits as well as our abilities. Let us also here advise the reader that we, of purpose, leave untouched the grand merit—the religious and moral sentiment (*expression* included)—of these pictures; a text which has been perhaps more than sufficiently expounded by our author and others. Our notes may be acceptable in lieu of better at hand.

Cartoon IV.—'The Death of Ananias.' From a low broad tribunal where the Apostles are ranged, sentence and execution pass at once upon the Liar to God, through St. Peter's arm, which is pointed at the prostrate wretch direct, as if it had conducted the lightning to his head. Raffael has with admirable economy kept a whole diameter of the assembled circle between the agent and the victim, so as to indicate the miraculous nature of the punishment; no human stroke hath wrought it: and by condensing the two moments of sentence and execution into one, he gives a terrible picture of how swift Heaven's wrath can descend upon its awakener. If no modern figure can contend with the Laocoön for sublime, no ancient perhaps rivals the Ananias in natural expression of agony: he writhes about the invisible thunderbolt which seems to impale him. It has been well observed, that Raffael alone possessed the secret of denoting *successiveness* in an action, of which the painter can but seize a single, rapid moment. How long the action has subsisted, how long it will subsist, appears impossible to convey without words. But the Ananias, resting on his bent-back wrist, and his upper body being thrown beyond the line of recoverable equilibrium, he evidently can neither remain nor have remained long so; he must fall and have fallen within an instant. As to composition, this Cartoon is a little formal: the dominant lines run too parallel, one set along the canvas, another perpendicular to these: but for the fine oval swept by the side figures, it would be nearly *Poussinesque* composition, of which it reminds us more than we could desire. M. de Quincy, however, praises it; naturally enough, as a compatriot of the *French Zeuxis*. In our judgment also the kneeling Woman seems counterposed to her companion with rather an excess of artifice. These two personages are finely drawn, but cast into attitudes somewhat theatrical: the man has his mouth wide open, expressive enough, but unsightly: painters should beware of this indecorum, though sanctioned by Raffael, who was given to it, as witness his '*Spasimo*', his Glory in the '*St. Cecilia*', his Water-carrier in the

'Burning of the Borgo,' who looks as if she were crying the commodity. Under almost every other view the present Cartoon makes rational the most enthusiastic praises. It is in good preservation; the general effect of clair-obscure prodigious; the design excellent. From its tone of colour some cognoscenti infer the under-work by Il Fattore, and the completion alone by Raffael: Quatremère de Quincy gives it whole to the latter, citing Vasari with fortunate inexactitude of phrase, as prop to his own opinions. Lovers of Apolline proportions may affirm the figures of Raffael now and then inelegantly athletic. Mengs admits they are often but six heads high, which is short of the heroic. We do not set much store by the common defence made for his want of ideal in his forms,—viz. that he had only the decadent antique sculpture, such as offers itself on the Arches of Titus, Constantine, &c. to draw from; because it is untrue: the Antinous, Laocoön, Venus de' Medici, Belvedere Torso, and various other classic masterpieces were discovered in 1513 or before. The fact we apprehend was, that Raffael preferred drawing from a piece of nature's handiwork always at his side, and we can scarce blame the artistic principle, though Fornarina may have been one of the "clumsy Graces"; from her and her sisterhood he took his female forms, adding a little idealization, as appears by the Letter to Castiglione; and his masculine from the stalwart models which his Roman countrymen afforded. But nobility and beauty of *Expression* elevate his figures, and refine them to a degree which Form could never exceed unless when moulded by a Phidias.

Cartoon V.—'Elymas struck Blind.' Sergius, on his proconsular throne, in the midst of his court, sees the Pretender to supernatural light bereft of even the common—a most humiliating and apposite penalty—by the true representative of Divine Illumination, St. Paul. This is a parallel subject to the last, and displays a similar invention: the Apostle's hand has but to point at the object of Heaven's ire, and it blasts him forthwith. Perhaps, however, in this Cartoon Raffael's desire to consolidate too many moments of the story, for the purpose of full epitome, has made him overstretch dramatic truth. Is the Sorcerer's attitude that which corresponds with the Saint's? Would not an air of transfixture, blank paralysis, motionless amazement, first follow on receipt of a thunderstroke like this? Would not the arms be at most thrown wide in convulsive agitation? Their being put forward along with the foot, to feel for way or help, is quite a subsequent, distinct, and incompatible action—as such the Scriptural text divides it clearly from the foregoing miracle. But considered by itself, no more expressive attitude could have been chosen: it is language, clear language to the dullest—language in capital letters even to childish comprehension: indeed, all the Cartoons stand before us like the leaves of a huge Primer, they tell their stories with such unmistakeable details and precision. One would think these were sufficient; yet here is an inscription on the Proconsul's footstool (probably from the pen of some pedantic patron) which declares the scene to represent "Sergius converted by Paul's preaching." Even if it did (as

* Guido's famous 'Massacre of the Innocents,' where every Mother bawls like a street-singer, is as absurd as a caricature of the Yawning Congregation. His canvas at some distance resembles the face of a rabbit-warren!

+ Vasari's words: "Panni d'arazzi... Raffaello fece in propria forma, e di grandeza di tutti di sua mano i cartoni coloriti." M. de Q. says of the present Cartoon, "un de ceux auxquels on peut croire, avec Vasari, que Raffael seul aura mis la main;" as if Vasari only spoke of some p. 293.

† If the anecdote about Garrick's cowl against this attitude be true, it seems only to prove his character true likewise—jealous to hyper-criticism of all Pantomime genius that could compete with his own.

it does not), such a placard would be sadly ill-timed and ill-placed, worthier of a *trecentista* or village artist, than of Raffael. This Cartoon has suffered most of all, being much bleared by mischance, befouled by restorations, and faded. To the vanishment of its colours, Richardson attributes some feebleness in the tone of the Juggler drapery, which disharmonizes the whole effect. Painters describe its flesh-shadows as very grey and cutting; its landscape as greenish-blue and chalky. The figure of St. Paul is taken, M. Cattermole tells us, from Masaccio; but what he does not tell us may be less well known, viz. that the Sergius likewise is borrowed from the same elder artist, from his *Felix*. "A circumstance," observes Reynolds, "marks it very particularly; Sergius Paulus wears a crown of laurel; this is hardly reconcileable to strict propriety, and the costume, of which Raffael was in general a good observer; but he found it so in Masaccio, and he did not bestow so much pain in disguise as to change it." One change, however, was from a profile to a front figure; the action too is somewhat varied, and more animation given, as Sir Joshua admits. Mr. Cattermole lauds the blunder of the bays for its "correctness in costume"; and M. Passavant, we submit, over-states the expression of Sergius (which is that of horror and surprise) as a query to Barjesus—"if he had aught wherewithal to make head against St. Paul's demonstration?" We have thus endeavoured to collect and appreciate all the stray critiques on this Cartoon proper for such a notice, which might supply the meagreness of our author's and our own connoisseurship.

Cartoon VI.—'Paul and Barnabas at Lystra.' Before an altar, and a platform to the left on which these two Apostles stand, the Lystrans are about immolating a bull to their honour, to Gods who have preternaturally healed a fellow-citizen lame from his birth: on the right, this convalescent cripple has just let fall his crutches and raises thanksgiving hands towards his benefactors: a proselyte rushes through the crowd to stay the uplifted axe of the sacrificing priest; Paul rends his garments in horror at the perverse result of his miracle, and Barnabas deplores with clasped hands the idolatrous rite. No one of the Seven is so unanimously praised as this Cartoon for its comprehensive, and peripatetic, and adroit invention: we find ourselves with regard to it in a most fearful solitude of opinion. Not that we are unaware to its merits; that were to be as blind as Barjesus himself: but would merely assert it less perfect, quod invention, than any other of the series, particularly the '*Ananias*.' Raffael, we submit, has conjoined two occurrences altogether incompatible: the Sacrifice could never have taken place at the very moment the Cripple sprang (as it plain from the position of his crutches he did) to his feet. No poetic licence, nor libertinage, can weld these facts, with any air of cleaving together. Yet about these said crutches, as if either the artist had scaled the sublimest pinnacle of invention, are the critics for ever chanting doxologies, like Druids about two sacred oaks upon Penmanaur. When we venture to speak thus, do we commit the impiety to which presumption heaped on ignorance often amounts? Has not Homer been taxed with babbling in his sleep, Milton with gorgeous bombast, Shakespeare—yea, omnipotent Shakespeare himself, with trivialities? Do we not hear Michaelangelo designated an "extravagant and erring spirit" under his very cupola, yet no stone fails to crush the free-thinker! and must thought, with respect to Raffael, be crankt up in the old narrow channel of criticism, on pain of being considered an audacious outburst? If fair reasons can be given for dissent, we hold ourselves fully justified in

an assertion of liberty in spreading an assertive parricide, it must however, we have whom su holes we p the breadth of all us, er livers like the A pavilion re of light, a Raffael's creation, simply co Christ's horizontal about the itself by it artist; bu esque, For a Sac been aday Raffael, the painter when he rowed mu relief: li taken, and We beg lo another ha observers, Sacrifice are not at been look in the same cause for exaggerate science, re The figures think it u somewhat contradic air of a T (with cer Beside M. Cartoon a scarce just expressiv the natura moviles, concentrat around the weathless I A we ob ondson of St. Paul's connoisseu injured, t consider the landsc See the

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we hear in the 'Song of the Bell.' Richardson observed a century since that the shadows of St. Paul's mantle had lost their force: another connoisseur describes both sides of the work as injured, the right in particular. M. Passavant considers the colouring powerful and clear, but the landscape a little chalky, and cut against by

¹ See the Admiranda of Santi Bartolo, Plate . 1793.

an assertion of it. Opinion, like the ocean, has a liberty under its law: ever and anon may its spreading fringes be raked back by a self-restrictive power; but, despite of this, when at the tide, it must still flow on. Sovran poetic spirits however, like Raffael and the other *Dominations* we have mentioned, are precisely those with whom such freedom can be best taken; their supremacy cannot suffer by it; let us pick what holes we please in their royal mantles of inspiration, the great textures retain majestic folds and breadth of rich emblazonment enough to spare all us, critics and lackeys of literature, state liveries as train-bearers. Where the robe is really heaven-descended, let it be torn to shreds like the Archangel's standard by devilish engines, still shall it glitter above the world, as the sun's pavilion rent by winds, in ten thousand streamers of light, and glorious many-coloured hues. So Raffael's present Cartoon remains a splendid creation, though spots be found on it. We simply contest its high rank in the series. Like Christ's Charge to Peter, the composition is horizontal, a species which became popular about the time of Perugino, and recommended itself by its easiness to that somewhat mercenary artist; but being rather sculpturesque than picturesque, it seems less congenial with painting. For a *Sacrifice*, indeed it is well fitted, and has been adapted with his usual exquisite tact by Raffael. Sir Joshua Reynolds, however, makes the painter too much of a wholesale plagiarist, when he pronounces the entire ceremony borrowed much as it stands from an ancient bas-relief: little more than the central group was changed, and even that with considerable changes. We beg leave also to point out with regard to it another hallucination of Mr. Cattermole's: "Nice observers," he says, "have discovered that the Sacrifice has been interrupted, as both his hands are not at the extremity of the shaft": if observers had been as wise as they were nice, they would have looked at the bas-relief print, where "that stem officiator" has his hands precisely divided in the same manner, without any such refined cause for their position. Let us add that this exaggerated sort of criticism discredits the true science, rendering purest encomium suspicious. The figure of St. Paul is no favourite of ours; we think it un-characteristically over-graceful, and somehow affected: there was as little need to contradict Holy Writ by giving Paul the rostrum of a Tully, as to caricature it by making him (with certain old-fashioned artists) an Esop. Beside Masaccio's Apostle, copied in the last Cartoon and the next, this figure would appear theatric to a degree which its stronger emotions scarce justify. The Barnabas is more simply expressive. Various other forms and characters are enlarged upon in the pages of Mr. Cattermole, who notices with due praise the boy-ministers at the altar: a cynic himself could not wish these cherubin creatures to stand out of his sun, for they have their light in their countenances; yet even an admirer may doubt whether it be the nature of children to look away from such novelties as are taking place, or smile with such concentrated stoicism when all is in tumult around them. This Cartoon has not passed deathless through the multifarious ordeal of time:

the strong lines of the architecture: tone must be chalky and design hard indeed, to offend a German. He perceives in several retouches the hand of Raffael; M. de Quincy can perceive no other on the canvas.

Cartoon VII.—'Paul Preaching at Athens.' From the steps of a Temple on the foreground, and turning towards a crowd of other pagan fanes and idols, the Spiritual Demosthenes holds their worshippers in mute attention—confounding some, convincing others, with the energy and simple dignity befitting God's orator and God's cause. Between the quiet, sequestered air of the first two Cartoons, and the public bustle of the four next, this takes a middle character: it is divided between most impressive action and passiveness: from one side the Mighty Word issues forth as a whirlwind, while the rest of the scene is in awful stillness, having the effect of thunder at one part of the heavens, which produces a silence at the opposite. Much of this feeling may be fanciful, but perhaps the highest merit of a picture is to suggest more than it can set before us: nor do we by any means condemn wholesome and legitimate inferences from its sketchy premises. We grant that Raffael's works are seldom thus suggestive; they rather seek to tell us all we are to know of the subject by various precise details, which may fasten and confine our thoughts to it alone, perhaps through fear of sending the wits of fancy-mongers on a fool's errand. A sort of poetic commonsense appears to inspire his productions, more than the fine madness distinguishing other artists—Michaelangelo, for example. However, the picture before us certainly furnishes groundwork enough for latitudinarian opinions, as we shall find on a reference to the critics. Mr. Cattermole, after Fuseli and kindred authorities, conceives the three old men in the middle, a Stoic, a Cynic, and an Epicurean philosopher; this latter, it seems, "cannot be mistaken," from his nonchalance and dégagé air, his compassionate smile at what he judges a romancing oration, and from various other diagnostics "quite in character." Nevertheless M. de Quincy does mistake him, and so far as to set him down, instead of such a soft petrifaction and polite scorner, a decided convert; "*c'est la croyance du cœur*," exclaims M. de Quincy, it is persuasion carried to very meltingness [*jusqu'à l'atténissement*]. Our French virtuoso discerns not one philosopher here, while Mr. Cattermole detects the Five Schools, and moreover pronounces the figures behind St. Paul three deadly foes, whom M. de Quincy qualifies as three frigid *admirers*. Such opposition among connoisseurs is carte blanche to us dilettanti for any Quixotism of hypothesis: most perhaps will incline to the English creed, as "certain philosophers, Epicureans, and Stoics," are expressly mentioned by Scripture; and it is plain that the audience were select, from the metaphysical nature of the discussion. Mr. Cattermole quotes Reynolds as well describing the Stoic, a folded, absorbed figure opposite St. Paul,—it "thinks from head to foot;" an idea however applied before by Richardson to Elymas—"blind from head to foot," and applied perhaps yet better, seeing that what Sir Joshua calls deep meditation, passed with M. de Quincy for *sturdiness*. Both these figures are cited by Sir Joshua in proof of his excellent remark, that although contrast according to rules is good as a principle, it may be neglected at times with advantage: "St. Paul stands equally on both legs, and both hands are in the same attitude: add contrast, and the whole energy and unaffected grace of the figure is destroyed. Elymas stretches both hands forward, in the same direction, which gives perfect truth to the expression intended." St. Paul, of a truth, may be affirmed the grandest figure in the Seven

Cartoons. It was a noble compliment to Masaccio, and a grateful return for all Raffael had gained from his works, the transferring undisguisedly so many of their conceptions into his own for principal characters, as if confessing that even he could not imagine ought beyond them. Vulgar plagiarism is out of the question: philosophic, disinterested plagiarism—which had beauty, and perfection of art, rather than self-exaltment in view—the plagiarism proper to great intellects and great souls, alone actuated Raffael, as it did Michaelangelo when he mingled Signorelli's group among the bands of his 'Last Judgment,' or spread the Belvedere Torso through its anatomy. At the very most, perhaps, it was fraternizing with Masaccio's kindred genius, an identifying and amalgamating with that, an enshrining it beside the painter's own in the same monument for a share of perpetual admiration. All the master-spirits whom we know of, such as Milton, Shakespeare, Dante, Virgil, Tasso, Bacon, Newton, were plagiarists, but like the Earth, Ocean, Air, Sun, Moon, all giving and receiving liberally what turned to the wealth and magnificence of all. Amongst the Greeks too this was a principle, a practice, and the secret of artistic excellence: painters and sculptors endeavouring to improve upon successive improvements, perfectionated at last. We, little-minded moderns, pursue the opposite method: not that we are afraid to *steal*, but to be *found out*: and besides, make the stolen thought, instead of better, worse: we have not innate originality enough to commit frank plagiarism; so poor are our productions that, unless all our own, they do us little credit. Such figures as Raffael took from Masaccio he improved in the first place, adapted to other purposes with judicious skill in the second: witness the two St. Pauls of Cartoons V. and VII.: Sir Joshua observes that the most material alteration is an addition of *left hands*, it being a Raffaellesque rule (which painters should never transgress) to show both hands in a principal figure, lest the ridiculous question should arise, what is become of the other hand? Raffael also gave a more animated air to both the Sergius and the St. Paul preaching; while he so vehemently closed the eyes of the Stoic, which in Masaccio might either express absorption or sleep, as make them no longer ambiguous. Another valuable maxim of Sir Joshua's, in opposition to the frigid dogma of Du Fresnoy, is, that the principal personage need not by any means be at the *middle* of the painting, nor have the principal light upon it: relative place and importance may often as well or better distinguish it: Elymas, Christ in Cartoon II., and St. Paul here, are examples.—Few things evince the superior inventiveness of Raffael more than his very rare adoption of idle figures, which merely fill up corners, or serve as conveniences to unite colours, and extricate the artist from other dilemmas resulting from his own impotence. Pictures of the Carracci school, for example, are full of these incubi, complimented with the name of *Academical Figures*, which lie as dead weight upon the canvas, having no more connexion with the scene than the Hamlet of Denmark with the Hamlet of Hammersmith. Raffael did not make an epigrammatic protest against a superfluity of figures, but a silent law by his practice. The Dionysius and Damaris in this Cartoon are requisite to complete the cycle of expression and scope of the story. Half figures indeed combine awkwardly with whole ones, and Raffael seldom recurs to them: they have too much the look of ascending from trap doors, and even here that effect is not altogether

¹ Sir Joshua denies this improvement at one place, at the very next affirms it, explicitly in the Stoic, the Sergius, and the present St. Paul, designating the original mere "hints."—See Discourse XII.

neutralized. Fuseli thinks these two figures ought to be darkened for bettering the clair-obscure, throwing more light against St. Paul, which the higher authority quoted above seems to say it does not want. Richardson declares the Athens and Lystra in this Cartoon and the last much finer than the real cities: architects perhaps would be of a different opinion; but so far is certain, that the structures here are totally out of costume, resembling neither Attic nor Asiatic, nor anything finer than the bastard classic called Italian. Yet this should little amaze us when we find even the "learned Poussin," the most pedantic of painters, anticipating Roman arches in the time and the country of *Theseus*!—With regard to its mechanism, this Cartoon is classed by M. de Quincy among those four (II., IV., VI., VII.) due to Raffael's hand alone: M. Passavant recognizes that hand merely in the after-touches; Francisco Penni's in his peculiar clear green, light yellow, and violet colours. He adds that the Cartoon is well preserved, the drawing vigorous, the colouring forcible, and the clair-obscure very effective. In workmanship it resembles the *Ananias*, yet are the flesh-shadows clear when even decidedly grey. A luminous greenish-blue tint characterizes the landscape; a strength of tone the smaller buildings; whilst the golden statue of Mara, and the Temple columns of green marble with white columns, enliven the grey mass of the remaining architecture. Many designs by Raffael for a St. Paul preaching exist, we are told, and from a pen-sketch of his, which Marc Antonio engraved, was taken the Cartoon itself.

We may subjoin the general character of these pictures. Most English critics assert their superiority to any other works of Raffael; Italians contend for the pre-eminence of his Vatican frescos; all tongues join in exalting both as the two summits of his Art. For ourselves, we think that upon these two pinnacles his Greatness might stand like another Colossus of the Sun, and let the world of modern limners pass under him: we speak of him as an all-accomplished painter; as an artistic genius he was perhaps inferior to Michaelangelo, as a Catholic Mind to both him and Leonardo. Expression, however, in its full scope and variety, is what gives Raffael his vantage-ground over artists of all time yet known to us, judging the Greeks by their reliefs; and his Cartoons are so many flags of his triumph upon this field. Nor will the puny rod with which we and other critics at times visit his peccadillos, hurt him beneath the surface: it is whipping him with a sprig of his own palm. Such mighty natures can bear lashings like the Hellespont, and, like it, only make their chastisers ridiculous. A critic beside Raffael is as the slave beside a conqueror in his processional chariot, merely to remind him he was not a God.^t Reynolds, although no Zoilus, asserts that "in these works the excellent master himself may have attempted expression of passions above the powers of his art; and has therefore by an indistinct and imperfect marking left room for every imagination with equal probability to find a passion of his own." He adds that the Cartoons "are far from being minutely finished." Another artist explains rather than contradicts this where he says—"the flesh is pretty much finished, and then finely touched upon. There is much hatching with the point of a large pencil upon a prepared ground. The hair is made with such a pencil for the most part." And again: "he seems to have taken more pains than needed in the landscapes, as he hath also in those badges of spiritual dignity on

the heads of Christ and the Apostles." We learn from the same enthusiastic, but by no means indiscriminate panegyrist, that Raffael's colouring, especially his shadows, from the use of printer's black, though warm and well-toned at first, became fuliginous afterwards: he confesses the Cartoons better drawn than coloured, though affirming their "tout-ensemble agreeable and noble;" and attributes their defectiveness (besides what time occasioned) to their being patterns for tapestry, where gold and silver tissue would have supplied lustre effect, as well as to that dryness and harshness unavoidable in temper upon paper. Rumohr signalizes them by their remarkably fine feeling for the requisitions of Arras-work: *massiveness* is even more studied than usual in the pictures of Raffael, which seems to explain his particular reminiscence of Masaccio and Filippino, who cultivated that quality. Flaxman compares the Cartoons to the best remains of ancient art. As the latest notice we may conclude with M. Passavant's: that only the principal objects in the 'Miraculous Draught' are painted by Raffael's hand: of all the rest nothing but the design is his, and the general finish. He quotes Vasari to verify his frequent suspicion of Il Fattore's hand: that historian, however, though he calls Penni an assistant in painting a great part of the Cartoons, may not have alluded to *these* (which are scarce a third of the whole number), especially as he adds "in particular the ornamented fringes [fregature]." Penni's cold, timid style, adduced by our observer, is a preferable test. Let us remark upon this interesting point, that M. de Quincy also makes a venial misquotation from Vasari, who does not represent *all* the Cartoons as executed by Raffael himself, but the Cartoons as executed by him in the due form and size of *all the tapestries*.^s This difference, though slight, takes much from Vasari's apparent comprehensiveness and emphasis, lent him by M. de Quincy's translation.

On the past fate and history of these Cartoons we have yet a few notes to submit, which may not perhaps be unacceptable.

Observations on the Address by the President, &c. to the Fellows of the Royal Society. By A. Panizzi.

Defence of the Resolution for omitting Mr. Panizzi's Bibliographical Notes. By a Member of the Catalogue Committee.

We bear Mr. Panizzi no ill will, and we have proved this by our silence on many late occasions; but there must be an end of this considerate forbearance if he goes on after the present fashion. His first pamphlet was trying enough—we never, indeed, remember to have read so many strange and startling assertions in the face of such recorded facts—but the present one is even more offensive; for, to say nothing of the language in which he is pleased to speak of the Council of the Royal Society, it is a mere tissue of empty sophistries and the silliest special pleading. If Mr. Panizzi believes in the validity of his own arguments, he is beyond the reach of reason; and it may help to explain why the Lord Chancellor was so considerate as to take him under his especial protection. Seriously, it would be wanting in respect to the President and Council to offer one word of comment, lest we should thereby lead the public to infer that any further explanation was required.

Since our attention has once again been drawn to the dispute, we may advert to a subject incidentally touched on by Mr. Panizzi in his former pamphlet; but which, as wholly irrelevant, we passed by in silence.

^t "If I had been shown a picture by Raffael," said Carlo Maratta to Mr. Howard, a friend of Richardson's, "and not having ever heard of him, had been told it was the work of an Angel, I should have believed it."

^s M. de Quincy possibly overlooked the first *di*, and referred *tutti* to *cartoni*, instead of *arazzi*.

The Committee specially appointed by the Council to superintend the publication of the Catalogue, thought it advisable to request Mr. Panizzi to omit the notes which he had been pleased, without authority, to append to it. Mr. Panizzi was, of course, indignant. The Committee "ought to have been thankful," he said, that he had taken the trouble of introducing such notes and comments; he had not "expressed any opinion [in those notes] but what was strictly and properly necessary in compiling a good Catalogue," printing *good* in Italics, to make it more emphatic; and that the reader might not remain ignorant of the nature and value of his bibliographical labours and learning, he adduced in his pamphlet *four* of these notes in illustration. Now it may fairly be assumed that Mr. Panizzi selected *such notes* as would best serve his argument; and he must admit, as observed by the Member of the Catalogue Committee, "that every advantage is given him, when issue is joined on these very points, and the discussion confined to them alone." This, indeed, is obvious—Mr. Panizzi selected such as he felt assured must redound to his credit, and he himself would not pretend that the question of *general merit* could be tried on such *selected examples*. No matter. The Member of the Catalogue Committee is content to join issue even here—even on the *four notes selected by Mr. Panizzi himself*. The first is a delicate texture, and not worth transplanting. The question is open to discussion, and the object of the writer is merely to show that Mr. Panizzi was over confident, and that such a note ought not to have been introduced. The right or wrong in the other examples are questions of fact, and therefore intelligible to all; and we shall therefore give, first, Mr. Panizzi's notes, and then the comments somewhat abridged.

"To the 'Mémoires' of Charnières on the observations of the longitude, says Mr. Panizzi, I added this note: 'All the author's additions and corrections carelessly put in by J. B. This note is on the title-page of this copy, and the volume is interspersed with alterations in manuscript. I suppose J. B. to mean James Bradley."

"This conjecture is one on which Mr. Panizzi seems to set considerable value, for he returns to it at the bottom of the page, and says, 'The author's additions, if put in by Bradley, are of course of much more value than if written by any other J. B.'

"Bradley's handwriting is very remarkable, and it will be seen immediately that Mr. Panizzi did not take the very obvious precaution of comparing it with what is written in this volume. There could have been no difficulty in doing so; for there are papers of Bradley in the British Museum; and his signature (at least) might have been readily examined at the Royal Society. Under these circumstances there was nothing to rest upon but the initials; and they might as well have belonged to Ismael Bullialdus, John Blagrave, Jacobus Berchius, John Bainbridge, or 'any other J. B.' De Charnières was, indeed, an officer of the navy, in the service of Louis the Fifteenth; and to those, who might be acquainted with this fact, the impossibility of any of the particular interpretations which have been mentioned would be immediately obvious. But the *impossibility* is equally applicable to the supposition of the letters referring to James Bradley. For, the greater or less time which may elapse after the period of a man's decease, makes no difference in the objection to his having revived as a commentator; and the fact is, that Dr. Bradley died five years before the Mémoire was published by De Charnières. [It is only a single Mémoire of De Charnières, not a collection of 'Mémoires' of De Charnières, as Mr. Panizzi describes it.] But what will be said, when it is further stated, that the J. B. of the title-page has dropped his incognito at the end of this very volume; and that, if Mr. Panizzi had looked so far, he would have found the insertion of the notes claimed specifically in that place by 'J. Bevis,' whose handwriting has not the smallest resemblance to that of James Bradley? It may be further stated that there are no other alterations in the book than

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'corrections and additions' pointed out by the author himself at the end of the volume.

"Mr. Panizzi's next instance is as follows:—

"To the 'Liber novem Iudicium in Judicis astrorum.' I appended a note as follows: 'Panzer, v. 398, 469, gives the name Meschella and Ptolomeus incorrectly [instead of Meschella and Ptolomeus] and also substitutes *huius* for *istius*. The date which, he says, in the title is 1508, is M.D.XVIII, in the volume before me; and so it is at the end.'

"It is not obvious what advantage could accrue to the student from being informed that Panzer had mistaken *viii* for *vii*, *istius* for *huius*, or committed the error of spelling the Latinised name of Ptolemy in a less barbarous manner than he found it in the title-page of the work under his consideration. Such a notice might be useful for a new edition of Panzer; but is evidently misplaced where it is introduced by Mr. Panizzi. It may be remarked likewise that the corrections themselves require to be corrected. The reference to Panzer's fifth volume cannot be right, for that part of his work treats of books printed in the fifteenth century. The 'Liber novem Iudicium' is noticed in the eighth volume, where it will be found, in accordance with Mr. Panizzi's misapplied numbers, at page 398, Art. 489; and it may be there seen that Panzer, though guilty of having written 'Meschella,' is more attentive to the etymology of the other name than to introduce an *o* into the penultimate syllable of it. He prints it also without a diphthong (Ptolomeus), and not as Mr. Panizzi has quoted it. The whole note, indeed, is full of mistakes, for it is not Ptolomeus, in the 'Liber novem,' as Mr. Panizzi has again incorrectly quoted, but Ptolomeus. These minute criticisms might seem, in any other case, unworthy of notice; but Mr. Panizzi himself has rendered them of ephemeral importance in the present view of the case, by laying so much stress on his own presumed accuracy in such matters.

"Mr. Panizzi in the last instance says:—

"To the title of one of the two copies of Dee's 'Monas Hieroglyphica,' printed at Antwerp in 1664, 4°, a note is appended in these words: 'On the fly-leaf of this copy occurs the following note: "Mr. William Lilly (the astrologer) told me that Monas Hieroglyphica Δ was made by a friar in Germany, who could have made it known to J. Dee, who did not understand it, and that Kelly, perhaps, poisoned the friar; for he did not live long after 1673." The hand in which this note is written is not known.'

"Dee's answer to all objections, made to his 'Monas Hieroglyphica,' is said to have been, that the readers 'non omnino intellexerint,' and he appears to have greatly prided himself on the knowledge of what it contained. What is then to be understood from the dark intimation of the instruction required from the German friar, whose rivalry was of such importance as to create suspicion of murder being committed to remove it? In this respect, however, it must be remarked that the work was originally printed in 1564, and that Dee died in 1607. Now Kelly, having been his contemporary, may, it is hoped in charity, be relieved from the cruel accusation of having possibly poisoned this anonymous friar, although 'he did not live long after 1673'—did not survive the publication of this great work above 109 years.

"Mr. Panizzi may not be very familiar with the exact chronology of our English writers, or it may have escaped his recollection that Dee was admitted to the presence of Queen Elizabeth; but it is hard to conceive that an eye, accustomed to typography, should not have been struck by the difference in the printing, as it was executed in 1564 and in 1664. Yet the copy of 'Monas Hieroglyphica,' belonging to the Royal Society, is of the former date, and not of 1664, as erroneously stated by Mr. Panizzi, both in his pamphlet and in the Catalogue. If he had paid attention to this, he probably would have avoided a more serious mistake; for it is not said in the book that the friar 'did not live long after 1673,' but that he 'did not live long after—1673'; there being a full stop at the word 'after,' and the date being written something below the text, and separated from it by a stroke of the pen, in a way which cannot be imitated in common printing, but which plainly indicates that the time refers, not to the circumstance which is mentioned, but to the writing of the note which records it."

These, be it remembered, are specimens of Mr. Panizzi's notes, selected by himself; and this is the Bibliographer, for in all other acquire-

ments comparison would be ridiculous, that my Lord Cottenham and Mr. Speaker Abercrombie thought proper to put over the head of the translator of Dante and of Pindar!

Historical Memoirs of the Queens of England from the commencement of the Twelfth Century. By Hannah Lawrence.

[Second Notice.]

The next illustrious female sovereign of whom we are called on to speak is Maude the Empress, as she is usually called—to distinguish her from her cousin, Maude of Boulogne, and her mother, "the good Queen Maude,"—whose unsuccessful wars with King Stephen were noticed in our former article. Before Maude was seven years old the Emperor asked her in marriage, and Henry, eager to form so powerful an alliance, sent her, with a noble portion of 10,000 marks, to Utrecht, where she was received by the Emperor, solemnly betrothed to him, and shortly after the imperial crown was placed on her baby brow by the Archbishop of Cologne, the Archbishop of Treves holding the little Empress in his arms during the ceremony. The parricide Emperor, with whom fate had now united her fortunes, died in 1125, and the young Empress returned to her father. Henry having lost his only son in the wreck of the "White Ship," now summoned a *cour plénier* at London, and caused all assembled to take an oath of allegiance to his daughter. This effected, he again married her to Geoffrey Plantagenet, son of the Count of Anjou.

"In both her marriages, Maude was considered by her father as the mere passive instrument for advancing his ambitious views. All considerations of suitability of age were therefore cast aside; and, as in the first instance the child of seven was betrothed to the husband of thirty, in her second marriage the woman of twenty-four was wedded to the boy of fifteen."

Maude, however, was now old enough to think and to feel, and she soon separated from her boy husband, under what circumstances is not known; but, according to Simeon of Durham, she returned dejected and with few attendants to Rouen, where she was taken dangerously ill, and for a long time lingered on between life and death. Two years afterwards, on the solicitation of her husband, she returned to him, whether voluntarily or by command of her father does not appear. In 1133 her eldest son, Henry Plantagenet, was born, when, in the fullness of his joy, her father, for the third time, demanded an oath of allegiance to his daughter, and in this instance he associated the name of the infant with that of the mother. Yet on the death of Henry, Stephen ascended the throne, and for two years after Maude seemed by her silence to acquiesce. Then at the entreaty of her half brother the Earl of Gloucester she sailed for England, raised her standard, triumphed at the battle of Lincoln, and was solemnly crowned at Winchester by the brother of the man whom she had overthrown and now held captive. Maude, however, at this time was imperious and overbearing; she offended by her pride the barons and the higher nobles, and, by her contempt for their chartered privileges, the citizens and the people; and she was soon after obliged to fly from London, and seek protection in one or other of the strongholds of the kingdom. Stephen was now released in exchange for her gallant half-brother, who had been made captive by the adverse party, and the kingdom became once again a battle-field for the contending factions, each headed by its natural chiefs. Fortune decided against Maude; she was indeed in imminent peril of falling into the hands of the enemy, who had her closely besieged in the castle of Oxford:—

"She could not remain in the castle, for the

enemy was even then at the gates; and yet to depart was as perilous, for it was early in spring, and bleak, and snowy, and the nearest asylum which she might reach was Wallingford Castle, which stood full ten miles off. But no time was to be lost; the welcome darkness was approaching; and the delicately nurtured and haughty empress, stripped off mantle, and broderied robe, every part of her dress which might betray her rank, or impede her flight, and 'sans couverche,' according to Langtoft's homely rhymes, and in nothing but her undermost garments, in the midst of a fall of snow, did she who had worn the diadem of the Caesars, pursue after midnight her wretched flight to Wallingford. Here she arrived in safety."

After some further struggles Maude consigned her young son to the protecting care of his uncle the king of Scotland, and quitted England for ever. By the arrangements entered into between young Henry and Stephen, the crown was secured to the latter during his life, and the reversion guaranteed to the former. When Henry ascended the throne he appointed Maude Regent of Normandy; and humbled by past misfortune, and even by experience, she there ruled for many years with ability and moderation; and many noble endowments and some useful public works bore witness to her liberal and enlightened government.

"To her councils her son always lent a willing ear, and to the last moment of her life she was consulted on every important occasion. In the unhappy contest between Henry and Becket, she took great interest, and endeavoured unceasingly to reconcile them to each other: and in no instance does the intellectual character of this gifted woman so challenge our respect as in the clear-sighted policy which characterized her mediation,—task to which she was appointed by the sovereign Pontiff himself."

But Maude died before she could accomplish her purpose on the 10th of September 1167.

Elinor of Aquitaine, the wife of the first Plantagenet, and the mother of Cœur de Lion, "was the eldest daughter of William, its tenth duke, the son of that William of Aquitaine, whose name stands first on the list of warrior-minstrels, who successfully cultivated the 'gai saber,'—and of Eenor of Chaterhault. This tenth duke bequeathed his extensive territories to his eldest daughter Elinor, upon condition of a marriage with the heir to the crown of France. The marriage was celebrated in 1137, with great magnificence; but the ceremonies of the inauguration of young Louis, as duke of Aquitaine, and of the coronation of Elinor, as future queen of France, were hardly completed when the elder Louis died, and the youthful pair—Louis who had but just completed his eighteenth year, and Elinor her thirteenth—were, on the 1st of August 1137, hailed king and queen of France."

This Louis is the one better known as Saint Louis, and like many others who have won for themselves the same prefix, he began his career with a rather open manifestation of the sinner, for in consequence of a dispute with the pope about ecclesiastical patronage, he burned no less than thirteen hundred persons in a church, wherein they had taken refuge; and then, by way of expiation, he led an army of his subjects to perish in the second Crusade. In this expedition his wife accompanied him, but, weary of dangers and privations, she, on their arrival at Antioch, gave herself up to pleasure and the luxuries of her uncle's court—some chroniclers insinuate worse motives,—and refused to proceed further; Louis, however, seized on her by force and sent her forward to Jerusalem. The result of the expedition is known. On their return to Europe, Louis, not however on any criminal charge, but on the convenient "plea of consanguinity," being cousins in the fourth degree, was divorced from Elinor, returning her dower, the seven provinces of Aquitaine; and within six weeks she was again married to Henry Planta-

genet, two attempts having, even in this short interval, been made to carry off the young and rich heiress by force.

"The consternation of Louis, when the intelligence reached him, knew no bounds; for Henry Plantagenet, as duke of Normandy alone, was a formidable neighbour; what would he not be, when, in addition to the reversionary possession of Anjou, the seven fairest provinces of France—Grenoble, Poitou, Saintonge, Auvergne, Perigord, Anjoumois, and Limousin, should own his sway?"

"Taking up their residence in Normandy, Plantagenet and herself—for they were both magnificent patrons of literature—summoned around them as gay, and almost as splendid, a court as that of France,—a court to which the most celebrated knights, and the most renowned troubadours, all eagerly pressed."

Within three years Stephen died, and Elinor, who had been queen of France, was now queen of England, "presiding over a court which for its splendour, its wealth, and its liberal patronage of literature, was second to none in Europe."

The history and death of that mighty agitator Thomas à Becket, though forming an important episode even in the work before us, comes not within the scope of our immediate purpose; but we must extract the following vivid picture:—

"Vessels of gold and silver in the utmost profusion decked his table; every delicacy and foreign variety had a place in his banquets; the first nobles of the kingdom were his accustomed guests; and his array, when he rode abroad, was so magnificent, that his paltry, almost weighed down by his ponderous silver trappings, was said to have 'carried a treasure in his bit alone.' A minute account has been handed down of the almost-royal state in which on one occasion he proceeded to France on an embassy. First, came two hundred boys, singing English songs; next, hounds in couples, with their attendants; then his huge waggons (said to have been each drawn by three horses, and having a fierce mastiff chained beneath); these contained his wines, plates, chapel, chamber, and kitchen furniture; then the sumptuous horses, then the esquires of his knights, bearing shields, and leading their war-steeds; then armour-bearers, pages, falconers and their birds, and cupbearers; next the knights, riding two and two; then the clergy, also two and two; then the great officers of his household; and, lastly, Becket. Now was this universal favourite unfitted by personal appearance to form the chief attraction of this long-drawn procession; his tall and commanding figure, his noble features, his graceful manners, all combined to point him out to universal notice as one formed by nature to occupy no subordinate station."

Henry and Elinor, though they lived many years together, observant of the established forms of respect, were not happy; too soon did she discover that her husband's affections were bestowed on another—Rosamond Clifford, "the fair Rosamond" of so many popular tales and ballads—and that the seven provinces of Aquitaine were the charms that had won him. Whether, and in consequence, as has been alleged, she stirred up differences between the children and the father is not certainly known; but assuredly when differences manifested themselves she sided with the former, and was in consequence subjected to close imprisonment for the remaining sixteen years of her husband's life. The first act of Cœur de Lion, who was in Normandy when his father died, was to order the release of his mother and appoint her queen regent of England:—

"A sadder and a better woman did the now aged Elinor come forth from her prison towers, to take the temporary rule of her son's most important hereditary possession. According to the long established custom, on the occasion of the accession of a new monarch, she commanded the doors of every prison to be set open, and generously enjoined all to offer prayers for the soul of her deceased husband."

"Invested with plenary power, she proceeded to make strict inquiry respecting all those who had suffered by the caprice or injustice of the late king,

and under her auspices, 'whom the father had disinherited, the son restored to their rights; whom the father exiled, those the son recalled; whom the father bound in fetters, those the son set free; and whoever the father caused to be oppressed with divers penalties, the son most piously comforted.'

"To conciliate the people, therefore, and to obtain the services of a numerous and active body of men, Elinor, 'above all things gave orders, that all who had been taken for offences in the forests should be quietly liberated; and that all outlaws of the forest, and all others who had been in custody by the will of the king, or his justiciar, should have full pardon, on swearing fidelity to his lord, Richard king of England.'"

In a short time Richard arrived, and while preparing for his expedition to the Holy Land, his mother was despatched to Spain to negotiate a marriage between him and the daughter of the King of Navarre. In this she succeeded, and the lady accompanied her to Messina, to meet her future husband, then actually in progress to the wars; and there, it is believed, she was married to him. Elinor now returned to England; but her old age, like her youth, was full of anxiety and trouble. Richard, as is well known, on his return from Palestine, was made prisoner by the Duke of Austria, and surrendered "on good considerations" to the Emperor. When the intelligence of his captivity reached England, Elinor implored the aid of the Pope in favour of the Christian soldier; but history records with astonishment that the Christian Pontiff made no effort to effect his release. But the importunities of a mother were not to be silenced; letter after letter was despatched by Elinor to the Pope, and in one she thus pours out her sorrows:—

"Mother of pity! look on a mother of so many afflictions!—or if thy son, the exhaustless fount and source of mercy, afflict the son for the sins of the mother, oh, let her, who alone was the cause, endure all! let the guilty be punished; but oh! smile not at the sufferings of the innocent. The younger king, and the earl of Brittany, both sleep in death; while their most wretched mother is still compelled to live on, tormented by irremediable recollections of the dead. Two other sons yet remained for my succour, who to-day but remain for my misery. King Richard is held in fetters; while John, brother to the captive, depopulates with the sword, and wastes with fire. The Lord is against me in all things; his wrath fights against me, and therefore do my sons fight against each other."

She then, and thus passionately, addressed the head of the Church:—

"Why so cruelly deferrest thou to loose my son's fetters? Thou hast the power to release him: let the fear of God displace all human fear. Give back my son to me, man of God—if thou be indeed a man of God, and not a man of blood! for if thou neglectest his liberation, the Highest will require his blood at thine hand."

Eventually the Emperor consented to his release, on payment of the enormous sum of one hundred thousand marks, and Richard returned to England. Elinor now retired to Normandy, but her troubles were not over. In 1202, and after the death of Richard, young Arthur of Brittany, her grandson, took arms to establish his claim to the English crown against his uncle John; and, most ungenerously and ignobly, he made his first attack on the castle of Mirabeau, where his grandmother resided. The castle was unprepared, and soon obliged to surrender; but Elinor, though now nearly eighty years of age, retired to the keep, and refused to capitulate; and she held out until John came to her relief with a well appointed army, with which he defeated the besiegers, and took the young Arthur prisoner. Elinor now retired to the Abbey of Fontevraud, where she died on the 24th of March, 1204.

"Few illustrious women," says Miss Lawrence, "have been more unfortunate in their after-fame than this fair heiress of Aquitaine, who successively

wore the crown of France and of England, and who numbered among her progeny three crowned kings of England, and two consorts of continental monarchs. Yet her beauty, her unquestioned talents, and her misfortunes, have all been forgotten; and she is handed down by popular tradition, only as the vindictive fury who tracked to her closely-concealed retreat that beautiful rival [the fair Rosamond], to whom she proffered the murderous alternative of the poison cup or dagger. This idle story is now rejected by all who have any claim to historical knowledge."

"But if the defects of this illustrious woman have been stamped so deeply on the page of history, to her better qualities no modern historian has done justice. Her general talents are proved by her assumption of the office of regent, both under Plantagenet and Richard; for Plantagenet would not confide authority to one whom he deemed incompetent; nor would the English barons have so quietly awaited the arrival of Cœur de Lion, had not the supreme power been placed, at this important crisis, in hands well qualified to wield it. As the conductress of important missions, the talents of Elinor seem to have been acknowledged by universal consent. To her was committed the charge of selecting a bride for Cœur de Lion; to her was entrusted the mission to the pope, on behalf of Geoffrey; to her was consigned the ransom of her captive son, and the difficult charge of negotiating with the emperor;—even when bowed down by the weight of almost fourscore years, to her, alone, was the embassy assigned that was to arrange the marriage of Blanche of Castile, with the heir of the French crown. As a mother, the respectful and devoted attachment of all her children is sufficient eulogy."

Of Berengaria, the wife of Richard, nothing is known. "The time of her birth," says Miss Lawrence, "the day of her death, the place of her residence, from the period of Richard's return," are not recorded. "As she never was crowned queen of England, nor ever set her foot in the land until long after her husband's death, and then most probably only to obtain the payment of her dower, she can scarcely take her place among the Queens of England."

There are so few points of leading interest in the lives of Isabel of Angouleme, the consort of John, or of Elinor of Provence, the wife of Henry III., that we shall pass on to Elinor of Castile, familiarly known to the public as the "Queen Elinor," to whose memory so many crosses were erected by her husband.

Elinor of Castile was the only daughter of Ferdinand III., King of Castile, and married to young Edward in 1254. From that time she appears to have resided in England, until her husband embarked in the last crusade, when she accompanied him. It was in Palestine, and before Acre, that Edward nearly lost his life, from a wound inflicted by an assassin with a poisoned dagger, an event on which is founded the romantic fable of his queen having extracted the poison by sucking the wound, story on which a large portion of her nursery popularity is founded, but which is not mentioned by contemporary annalists. But Miss Lawrence well observes,—"The excellence of a whole life, and the conjugal devotion of thirty-six years, afford a better claim to that respect in which the memory of Elinor of Castile, during more than five centuries, has been held, than a single act of transient, though devoted affection."

Edward having concluded a truce with the Sultan, returned to England, and, on the borders of Savoy, he was informed of the death of his father, and of his accession to the throne. The coronation of the king and queen took place soon after their arrival; and one of Edward's earliest measures was to augment the dower of his beloved Elinor; and his liberality towards her was evinced on many subsequent occasions.

"It is gratifying to find that every addition made to the dower of Elinor increased her beneficial influence. No chronicle records the exactions of the

queen of France in her time of oppression, plaint of it of Castile."

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queen of Edward the First, nor the oppressions of her numerous tenantry; for that 'no one was injured in her times through royal claims; nor was there any oppression, if by any means even the slightest complaint of it reached her ears,' is the eulogy of Elinor of Castile. *

The attachment which Elinor, it is said, displayed toward the mendicant orders, together with the total absence of any record of gift, or endowment bestowed on church or convent, by a queen distinguished for her liberality as for her wealth, renders it not improbable that Elinor of Castile, the native of a land, which at this period was viewed with suspicion by the Holy See, cherished opinions in religion, which in the succeeding age might have made her the patroness of Wickliffe. *

The Dominicans, by their exertions among the lower orders, and their continual preaching, from whence their title, Friars-preachers was derived, also contributed greatly to awaken a spirit of inquiry; and when we find them, in 1284, denounced by the archbishop of Canterbury for impugning the dogma of transubstantiation, and censured for not yielding 'faith to the authority of the pope, or Gregory of Austin, but only to the authority of the Bible, and necessary reason,' we must allow, whatever the subsequent errors of these two influential orders might be, that at this period they 'fought the good fight' of a reformed faith.

Walsingham mentions a singular escape of the king and queen in 1288.

They were sitting together on a couch, conversing, when a thunderbolt entered at the window, which was just behind, and passing between them, without doing the slightest injury, killed two pages who were standing in their presence.

In 1290 Edward set out for Scotland. He had proceeded as far as King's Clipstone, in Nottinghamshire, where he had a palace, and where he was probably awaiting the arrival of Elinor, when she was seized with fever at Herdy, a village distant only about twenty miles, and there she expired on the 29th of November.

The grief of the king, of her family, and of her dependents, at this great and not improbably unexpected loss, was unbounded; while by the whole people the death of Elinor of Castile was viewed as a national calamity; 'for,' says Walsingham, and he echoes the testimony of every contemporary historian, 'she was pious, virtuous, merciful, a friend to all the English, and as a pillar of the realm. And, therefore, everywhere was there sorrowing, because her high station gave good promise to the sad that they should be comforted; and because as far as she might, every cause of discord she reduced to peace.' *

Determined to pay the last sad but yet consoling tribute to the remains of her who for thirty-six years had been his inseparable companion, Edward gave up his intended journey, and accompanied the funeral procession to London. From an incidental notice in the chronicle of Dunstable, it appears that the body, laid on a bier, was conveyed, accompanied by all the royal suite, a certain distance each day, and that each night the funeral train took up their lodging in the town appointed for them, while the body was reverently borne to the principal church, and there, being placed before the high altar, the service for the dead was chanted by officiating priests during the whole night. *

On the 17th of December, Elinor of Castile, amid the abundant tears of her husband, her numerous family, and the whole community, was consigned to that tomb in St. Edward's chapel, Westminster, which her beautiful brass effigy still adorns.

The donations made to the Abbey of Westminster, in compliance with the superstitions of the age, and to secure for her the prayers of the Church, were, indeed, 'right royal'; but not content with this, Edward addressed a letter to the Abbot of Clugny, entreating also his prayers and that of his brethren for her 'whom as while living we so dearly loved, we cannot cease to love now dead, that if aught of stain may perchance, in any way, still continue, it may, through the plenitude of Divine mercy, be cleansed away.'

Edward then directed his attention to the

erection of the beautiful tomb in Westminster Abbey, and the many Crosses, which were intended to mark the different places where, each night, her body had rested on its removal to London. Thirteen of these formerly adorned the country, 'but time, the injuries of civil war, and the fury of the zealot, have levelled the greater number; and only three, those of Geddington, Northampton, and Waltham, now remain.'

From the day which consigned his beloved queen to the tomb, Edward in the council and in battle sought refuge from his sorrow; and nine years passed away ere the crown was again worn by a queen consort.

We now take our leave of this work. In the way of criticism we have little to offer. Our readers will perceive, even from our extracts, that it is highly episodical; indeed, it derives its chief attraction from the quantity of illustrative anecdote respecting arts, manners, and civilization, interspersed with the narrative. There are, moreover, distinct dissertations concerning 'The Learning of the Cloister,' 'The Poet Fathers of England,' and 'The Arts of the Thirteenth Century.' On the whole, the work will prove acceptable to those who are anxious to acquire a few leading notions of the ages it treats of, without the labour of wading through more formal histories. Should it arrive at a second edition, we earnestly recommend Miss Lawrence very carefully to revise her style, which is disfigured by frequent mannerisms, not to speak of graver errors.

OUR LIBRARY TABLE.

More Hints on Etiquette, with Cuts by George Cruikshank.—It argues but a ricketty state of society, where there is such a demand for these go-carts for grown up gentlemen. It might harmonize indeed with the old system, which supplied us with more admirals than ships, and more colonels than regiments, to provide us with more masters of the ceremonies, than there are watering places, fresh or salt—but it is high time, amongst our other reforms, that Old Formality, with his mockeries, should yield precedence to the genuine courtesies of life. The truth is, there is no mistake more worthy of being classed amongst vulgar errors, than the one expressed by the common saying that manners make the man. The man, on the contrary, makes the manners; and his head and heart give the tone to his conduct in society. The Chesterfieldian Code may or may not be observed; but 'from impression cometh expression,' and hence, the natural and artificial styles of good-breeding are as essentially different, and as distinguishable as paint, from the real complexion. We were not sorry therefore to find, that the little work before us was no serious emanation from one of the silver-fork school, but conceived rather in the satirical spirit of Beau Nash's rules for the Bath Assemblies. The author is, accordingly, at issue with modes of conduct, which, although conventionally genteel or stylish, and quite according to fashionable ton, are in reality at variance with good breeding, good feeling, good taste, and even common honesty. The following are favourable samples:—*Dinner.*—'It is a very easy thing to direct people to eat a dinner, but it is no such easy matter to instruct them how to get one. We would however recommend the sponging system,—sponging for a dinner is much practised in genteel society; by making yourself useful, by playing the flute, by singing a good song, by telling a queer story, by detailing the scandal of the day, or by inventing a malicious tale against any rival of your patron—by getting on his blind side—by feeding his vanity—or by playing the fool in any pleasant way, you may ensure a dinner most days in the week; in short; if you have nothing else to live upon, you must live upon your wits.' Dining with Duke Humphrey is but sorry entertainment; it is better to dine on 't'ick'; to dine by counting the trees in the Park only produces an enormous appetite for supper, and many a poor fellow is compelled, with an 'Ah, how do you do?' to angle for a meal. You may with an observing eye easily perceive

how the thermometer of such a person's hope is lowered in its temperature—he starts for the Park in good time, with the full notion of soup and fish; he descends gradually, as the sun declines, to a mutton-chop and potato, till at last all the invitations walk away one after the other; and the 'taste-my-soup' lords, and the 'cut-my-mutton' gentry, and the 'take-my-pot-luck' plebeians, are at last departed, and you plainly see by the twitching of his olfactory nerves that all scent of a dinner is entirely lost; then his masticatory muscles become violently agitated, and he grasps his throat with the ostensible purpose of adjusting his cravat, but in reality to conceal his disappointed practice of deglution. A pretty girl passes; he attempts to smile, but only shows a savage row of teeth: the young lady thinks him a cannibal, and hurries on. It is a miserable sight as the shadows of the trees lengthen, and the postman's bell is heard tingling in the distance, it is miserable, we say, to see one of these poor creatures, as he thus stands deserted, asking himself, 'Where shall I dine?' All hope is gone, he turns on his heel in despair, and as he walks along, goes through the broad-sword exercise with his cane, cutting six, in imagination of carving a smoking joint!—*Cards.*—'Every gentleman must play. You cannot affect to mix in good society, or with the 'haut ton,' unless you have, or pretend to have, a taste for play; should your means be rather scanty, you must learn a few tricks.—*Sauter le Coup,* or any other little 'ruse.' In low society, where the dirty ragged fellows sit on wooden benches, drinking porter out of pewter-pots and smoking clay-pipes, playing at 'Put,' 'Shuffle-penny,' or 'Dominos,' in a common tap-room, illuminated with a penny 'mutton-fat,' the floor all sand or saw-dust, and waited upon by a dirty-faced pot-boy, these little skillfulnesses of the game are called cheating, and are looked upon as a species of robbery; but it is very different where the party is well dressed and playing at 'Ecarti,' 'Rouge et noir,' or 'Roulette,' with splendid chandeliers over their heads, and a Turkey carpet under their feet, with wax lights, choice wines and liqueurs; and are waited on by servants in gorgeous liveries. This, we repeat, is a very different sort of thing; it makes you see all the difference.'

The Elopement, or the Deadly Struggle. 3 vols.—The writer of this novel fancies himself a genius of the first water. His style is somewhat peculiar, and so far varied, that at one time he measures out fusilage by the yard, at another he studs his pages with aphorisms as if he were an oracle, enlivening the whole with an abundance of quotations *à propos de boute.* After this fashion he describes school-fights, larks at College, love adventures, scenes in Paris, an impenetrable father, an eccentric aunt, and so on. The work is utterly unreadable; but as it is one of which an extract may serve as a sample, we will favour our readers with a picture in little, that they may judge for themselves:—'The country around Eton is, it must be owned, fair enough and flowery; but then it is also miserably flat and detestably trim and tiresome. It is a pretty, fine, fashionable, finical, popish sort of a country, quite that kind of a country which one may imagine to have just come out of a bandbox; so very nice and neat, and gay and elegant: so highly dressed and cropped and cultivated, it puts one quite out of patience! I do so hate a country that is highly dressed and cropped and cultivated! I'm a bit of a barbarian, both in mind and manners, thought and habit. Oh that I lived in a wood, and wore a jacket! Cambridgeshire, again, is flat, fenny, foggy, flooded, filthy, foul—abominable:—cold, bleak, blighting, blasted, cheerless, damp, dreary, dismal, direful, devilish,—with a dull, dirty, detestable stream, rightly enough called Ouse, winding a weary, wormy way through one of the most extraordinarily hideous lands ever yet by mortal man beheld. I hated it,—nothing but good company could possibly have made it endurable.' But Bridlington!—the sea—that sea which I had seen in childhood, but never since beheld!—the main—the deep—the ocean;—sublime, immense, trackless, terrible!'

Wisbaden recommended to the Gouty and Rheumatical, by a Fellow Sufferer.—A pleasant, well-written, non-professional pamphlet, containing (for space and money) a considerable amount of information, to those who propose to try the baths of Wisbaden.

List of New Books.—Arrowsmith's Modern Geography, new edit. 6s. bd.—Attila, King of the Huns, by the Hon. and Rev. W. Herbert, Svo. 14s. cl.—Bentham's Works, edited by Dr. Bowring, Help., 17th edit. fe. 5s. cl.—Bickersteth's Scripture Help, 17th edit. fe. 5s. cl.—Bradley's Practical Sermons, Vol. II, roy. 12mo. 8s. bds.—Chapters on Flowers, by Charlotte Elizabeth, 2nd edit. fe. 6s. cl.—Colquhoun on the System of National Education in Ireland, 18mo. 3s. cl.—Counting-house Manual, by D. Taylor, 12mo. 4s. cl.—Cuyler's Questions on Butler's Analogy, 2nd edit. fe. 2s. 6d. cl.—Daily Companion, new edit. 32mo. 1s. cl.—Dennan's Aphorisms of Practical Obstetrics, 9th edit. 18mo. 2s. 6d. cl.—Draper's Bible Story Book, 11th edit. 2s. pole. 32mo. 3s. bd.—Farr's (Rev. T.) Rambling Reminiscences of the Spanish War, 12mo. 8s. bds.—Forbes's Differential and Integral Calculus, Svo. 10s. 6d. bds.—Gil Blas, abrégé par Die La Voge, 18mo. 8s. cl.—Gleanings of Nature, by Robert Mudie, imp. Svo. 16s. cl.—Graham's (Dr.) Sure Method of Improving Health, 4th edit. 12mo. 9s. bds.—Hints to a Clergyman's Wife, 2nd edit. fe. 3s. cl.—History of the Moravian Mission among the North American Indians, 12mo. 4s. cl.—Holmes on Consumption, Asthma, &c., Svo. 5s. cl.—Hope's Coleopterist's Manual, Svo. 7s. cl.—Jones's Prodigal's Pilgrimage, 4th edit. fe. 4s. cl.—Lord Dover's Lives of Eminent Sovereigns, fe. 5s. cl.—May's Family Prayer Book, 18mo. 2s. 6d. bd.—Medicine and Surgery one Inductive Science, by G. Macilwain, Svo. 12s. cl.—Mitchell's Thoughts on Tactics and Military Organization, Svo. 10s. 6d. cl.—Philipps's Hebrew Grammar, 2nd edit. Svo. 10s. 6d.—Practical Suggestions towards Alleviating the Suffering of the Sick, 3rd edit. 12mo. Part I, 3s.; Part II, 6s. 6d. bds.—Prestwich's History of the Reigns of Ferdinand and Isabella of Spain, 3 vols. Svo. 42s. cl.—Ruff Hall, by Robert Sullivan, 3 vols. post Svo. 51s. 6d. bds.—Sermons, Doctrinal and Practical, by the Rev. J. E. Riddle, Svo. 10s. 6d. bds.—Simeon's Christian Armour, 32mo. 1s. cl.—Stewart's Preacher's Manual, 2nd edit. Svo. 10s. cl.—The Alternative; Disease and Premature Death, or Health and Long Life, by J. Pimley, Svo. 5s. cl.—The Beast and His Image, or the Pope and the Council of Trent, by the Rev. F. Fysh, Svo. 12s. cl.—The Devout Soul's Daily Exercises, new edit. 32mo. 1s. cl.—Williams's Laws of Executors and Administrators, 2nd edit. 2 vols. roy. Svo. 2f. 16s. bds.

OUR WEEKLY GOSSIP.

FIRE and frost have ushered in the new year somewhat startlingly. It is not our province to report on such matters, but hearing, as we do, of the valuable and important records lost by the late fire at the Exchange, we cannot but express our surprise that, after so many warnings by similar calamities, the authorities should not have availed themselves of fire-proof rooms, which are said to exist at Guildhall, and to have been offered for their use;—in the conflagration also of the Winter Palace at St. Petersburg, we lament to hear that many choice pictures and rare works of art were destroyed;—and by that of La Salle Favart, at Paris, where poor Severini, the manager, perished, it is said that Rossini has lost his musical library, and Lablache the bonds and securities which constituted the greater part of his fortune. We earnestly hope that these rumours are not all true. The Parisians, however, must gain permanently by the destruction of the theatre, for we presume that a much nobler, and in every way handsomer building, will supply its place: we, too, may perhaps reap a temporary profit, in the earlier arrival of the good company to our Italian Opera House than has hitherto been possible. The opening of the London season is fixed, by our daily contemporaries, for the 10th or 17th of February. Laporte, however, had not made his appearance in town a day or two since. In the meantime, Concert announcements are thickening. The Vocal Society began its season on Monday, with a fine scheme of classical music; which, however, with the exception of the madrigals, was but inefficiently executed. A cantata by Beethoven, new in England, was so imperfectly rendered, owing to the weakness of the chorus, that we shall not speak of it till we have heard it again. Mr. W. S. Bennett's performance of Mozart's Pianoforte Concerto, (No. 14,) was excellent.—The first trial night of the Philharmonic Society is fixed for Wednesday next. We have heard of many new compositions to be brought forward,—none, however, of very high promise. A band of wind-instrument players announces soirées in honourable rivalry to the stringed parties; and to-morrow week, Moscheles commences his Pianoforte Chamber Concerts, with a historical selection from the studies of all the greatest professors of his instrument, from Scarlatti down to Thalberg—a more interesting treat could not be offered to amateurs and musicians. We may close this paragraph of odds and ends, by mentioning the name of the successful candidate for this year's Gresham Prize, Mr. E. Dearle, M.B. of Newark:—by remarking on the amusing apparition of four Black Dominos, which

the success of Scribe and Auber's joint conjuration in Paris (recently mentioned by a Correspondent) is about to evoke at four of our theatres:—and by adding, that the last of Donizetti's weakling operatic progeny, produced at the *Opera Buffa*—‘Betty’—wit—has not merit enough either in song or story to entitle it to a separate report. To-night the Lyceum will offer “metal more attractive” in Mozart's *Figaro*.

We were shown, a few days since, another electromagnetic apparatus, for telegraphic communication, to be forthwith exhibited at Exeter Hall. Its proprietor, Mr. Davy, conceives himself to have improved and simplified the very ingenious invention which has been already presented to the public in a form somewhat different. His machine only employs six wires, which are managed by a set of keys, touched by the hand; and, besides producing readily the letters of the alphabet, has the power of exhibiting combinations of letters, available as arbitrary signs, to a considerable extent. There is also an alarm apparatus attached, in the shape of a bell, which is very ingenious.

Our attention has been directed, by more than one correspondent, to a method of warming rooms, now exhibiting at the Jerusalem Coffee-house. The truth is, that a report on this subject would have appeared two months since in the *Athenæum*, when the stove, or whatever it is called, was exhibited at the meeting of the Horticultural Society, but that we could only talk after the fashion of the famous bottle conjuror, and announce that some person unknown, by means unknown, professed to warm rooms at a very small cost. We thought it better, therefore, to wait for a short time, and until the mystery was revealed. But the same secrecy is observed now that the exhibition is public. We regret this the more, because the discovery, if there be a discovery, is likely to be prejudiced by it. It is absurd to call people together by sound of gong, merely to send the thoughtless away gaping and wondering. It would have been time enough when the parties had secured their interests by patent, and were prepared to explain the mystery, and execute orders. It is hardly necessary to add, that heat may be generated, and the effects exhibited produced in many different ways; and that the value of the discovery depends on the time the heat can be kept up, the height raised to, the cost of the material, and the influence of such combustion on health. For an answer to all these important questions, we are to take the word of the projector. Now he may be a very honest man, and we are quite willing to believe that he is so—but projectors are apt to be sanguine.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.

Jan. 18.—Francis Baily, Esq. V.P. in the chair.—The following papers were read:—1. ‘On the Variation of a Triple Integral,’ by Richard Abbott, Esq. F.R.A.S.; communicated by Benjamin Gompertz, Esq., F.R.S.—2. ‘Explanation of the Phenomena of Intermittent Springs,’ by W. F. Wharton, Esq.; communicated by James F. W. Johnston, M.A., F.R.S.

The following gentlemen were elected Fellows, viz.—Bryan Donkin, Esq., Civil Engineer, Sir John J. Hansler, of Tavistock-square, the Rev. G. H. Johnson, M.A., Tutor of Queen's College, Oxford, and G. R. Porter, Esq., of the Board of Trade, Whitehall.

ROYAL ASIATIC SOCIETY.

Jan. 6.—Prof. Wilson in the chair. In bringing to the notice of the meeting a letter from John Shakespear, Esq., the Director pointed to a singular inscription presented by John Romer, Esq., which had been received by that gentleman from a friend who had returned from the Eastern Islands. The inscription appeared, from the Chinese marks upon it, to have been written in China, and was at first supposed to contain only ornamental specimens of caligraphy. A closer inspection, however, showed it to be Arabic; although from the oddly contorted forms of the characters, it was difficult to discover its meaning. The letter of Mr. Shakespear stated that he had transcribed and translated the whole of it; that it consisted of various invocations to the Divinity,

consisting of the Mohammedan *Asma husna*, or glorious names by which the Deity is addressed. Mr. Shakespear supposed that the whole was intended as a *taawiz*, or amulet; and that it was chiefly remarkable for the unnatural manner of writing, being apparently performed with a Chinese pencil. The transcript and version were then laid upon the table.

A paper, by Dr. Stevenson, was then read, on the Anti-Brahminical worship of the Hindûs in the Dekhan. The writer first observed, that many persons had supposed that all Hindûs followed the same faith, and were worshippers of the same deities; and although it was now better understood that there existed different religious systems in India, yet it was a common opinion that Brahmanism was the original religion, and that it was universal until trenched upon, first by Buddhism, and then by Mohammedanism. But it would be seen, on a closer observation, that Brahminism had by no means extended itself over the whole of the population; there was evidently a different form of idolatry existing among the people which must have preceded the Brahminical creed, and which had resisted any considerable amalgamation with it. His own observation, it was true, went no further than the Mahratta population of the Dekhan, but he apprehended that similar facts would be elicited in other parts of India. The Doctor cited, in the first place, the traditions existing among the Brahmins themselves, that they had originally come from the countries north of the Himalaya mountains; and observed upon the fairer complexion and bolder features of that caste. He also mentioned the fact that the Bheels, Ramaosies, Koolees, and other hill tribes, have no communication with the Brahmins in religious matters, admitting their interference solely in civil affairs; and that the deities of these people are not acknowledged by the Brahmin. The writer then described the worship of *Vetâl* as it existed among the people of the Dekhan. This god, to whom extraordinary powers were ascribed, was worshipped in an enclosure of stones, not unlike a druidical circle; sometimes there were two circles, but more commonly one. They were often painted red with white tops, so as to convey an idea that fire was intended to be represented. The god himself was a shapeless stone like the rest, though sometimes, but rarely, he had some semblance to the human form, without arms or legs. *Vetâl* was worshipped in sickness, and vows were then made which were paid on recovery. A cock was the usual votive offering, a remarkable coincidence with the worship of the great Esculapius. The paper went on to describe the manner in which offerings were presented, and concluded with a promise to communicate, at a future time, accounts of some of the other ancient deities in the Dekhan.—Professor Wilson stated that he agreed with the writer as to his statement of the confinement of Brahmanism to towns and highways, and observed that if any traveller should penetrate into the more secluded portions of Hindostan, he would find but few traces of Vishnu, Chrishna, Siva, or any other deities of the Hindû Pantheon. He must observe, however, that *Vetâl* is not an individual deity; it was merely the appellation of a spirit or demon; and that varied forms of superstition were called the worship of *Vetâl*.—Colonel Briggs said he could speak from experience of the south of India that Brahmanism had not spread there. In Nagpoor, Kandeish, and the Carnatic, the natives had no other religion than that of propitiating evil; they expressed no feeling of gratitude for any good received from the divinity, but they feared evil, and consequently made offerings to demons, and even to tigers, snakes, thunder, and storms, &c. Most of the peninsula was inhabited by persons not Hindûs. At Nagpoor, only a quarter of the population, at most, were Hindûs. He confirmed Professor Wilson's observations that *Vetâl* was not an individual deity, but only a name for any demon.

The right Rev. Daniel Wilson, D.D., Lord Bishop of Calcutta; Thomas Fox, Esq.; —Johnstone, Esq.; and Lieut.-General W. Thornton were elected into the Society.

STATISTICAL SOCIETY.

Jan. 15.—G. R. Porter, Esq. Vice President, in the chair. Six new members were elected. A paper was read, entitled ‘An Account of the *Atelier de Charité*, a Charitable Institution for employing In-

digent People at the press of Goods in the System.’ The paper, president once a month; ant. E. master territorial workmen, government age or a Committee in the are admitted from the some a blishment ininated 400 ar. This n. of 1832, great, discipline of pack flax, largest makers, paid accountants, surveyors, his go. as blind their w. substantial in of cloths flax; shoe-makers, The still c. they e. earn their ventil and c. the In maters due sabots. The cepti Rec Pro De Ex Le Of were aged exclud and exp

digent Persons, at Ghent, and of a similar establishment at Petegem in Belgium; with a statement of the present condition of the Prisons in Ghent and of Gaols in Ireland, with reference to the Penitentiary System,' by R. W. Rawson, Esq.

The *Atelier de Charité* at Ghent was founded in the year 1817, with the view of extirpating mendicity from that city. The Governors state, in their Report, that its success, after a trial of eighteen years, has fully answered their expectations. The following details will explain the system at present in operation, and the condition of the establishment.

Its government consists of 15 members, under the presidency of the burgomaster of the city, who meet once a week. Only two officers are employed under them; the Director of the Works, and the Accountant.

Each branch of manufacture, however, has its master or chief workman, who delivers the raw material to the workmen, superintends their labours, and directs and instructs them individually. The workmen are admitted at the weekly meetings of the governors. All necessitous persons, of whatsoever age or sex, are admissible on the declaration of the Commissary of Police that they have a legal domicile in the city. Notwithstanding all indigent persons are admitted without distinction, yet almost all on the books are invalids, either from advanced age or from their infirmities. In the depth of winter only, some able-bodied workmen are found in the establishment. In ordinary years, the average number of inmates is from 7 to 300 in the winter season, of whom 400 are females; and in summer from 4 to 500. This number rose to 1800 in the calamitous season of 1831; but the difficulty of accommodation was so great, that it became impossible to maintain a proper discipline.

The most important manufacture is that of packing-cloths, which are made from the waste of flax. Although spinning and weaving occupy the largest number of hands, there are tailors, shoemakers, carpenters, manufacturers of lace, dressmakers, &c. & c. Formerly the work-people were paid daily wages; they now work by the piece, and according to a tariff. There is, therefore, little need of surveillance, as the interest of the workman secures his good conduct. Workmen wholly invalid, such as blind, lame, or paralytic, are paid by the day, and their work consists in picking and cleaning various substances. The principal manufactures carried on in the establishment, are—Spinning of tow; weaving of cloth made from tow; spinning of the waste of flax; weaving of packing cloths; spinning of wool; shoe-making; tailors' work; carpenters' work; lace-making;—to which may be added street cleaning.

The condition of the persons employed, although still calculated to inspire compassion, is such that they are free from the most pressing wants. They earn on an average 40 or 45 centimes a day; their workshops are kept well heated in winter, well ventilated in summer, and at all times are neat and clean. The Governors consider that the loss to the Institution is in proportion to the cost of the raw materials. Attempts which had been made to introduce the manufacture of fine cloths, of tobacco, of sabots, &c. had produced very unprofitable results. The following is an account of the expenses and receipts during the year 1834:—

	Francs.
Payments for Wages	57,682
Gratuities	599
Premiums for Encouragement	599
Officers' Salaries	3,300
Office Expenses	296
Firing and Lights	1,014
Cleansing, &c.	318
Furniture for Office	78
Building and Repairs	689
 Receipts:—	
Purchase of Manufactured Goods	82,980
Deduct cost of Raw Materials	58,167
 Extraordinary Receipts	24,822
 Leaving an excess of Expenditure of	35,524

Of this total excess of expenditure, only 5698 francs were for expenses of management. For this sum an aged and infirm population, to the number of 600, exclusive of their families, were provided with work, and kept from destitution and beggary. The average expense of each individual was 66 francs per annum,

or less than 1s. 1d. per week, and for this annual expenditure mendicity is exterminated in Ghent.

A similar experiment has been made in the commune of Petegem. It appears to have been crowned with greater success in the first year than at Ghent. In 1832 there were 66 families in the district, comprising 248 individuals, of whom 156 were able to work, who had no employment, and lived upon the fruits of begging and vagrancy. These were furnished with wheels for spinning flax, and a certain quantity of that material was distributed to them weekly. They were paid for the quantity of yarn spun at the market price, to which a fourth was added, partly for encouragement, partly to make up the sum necessary for their subsistence. The following is an account of the receipts and expenditure in the first year, 1833:

	Francs.
The advances from the Commune were	2,000
Commission	2,005
The produce of Manufactured goods, consisting chiefly of Linen Yarn, was	14,464
Total	18,469
Expenses for Purchase of Flax	9,793
Amount of Wages	6,161
Purchase of Spinning Wheels	120
Expenses of Management	290
	16,334

Thus the receipts exceeded the expenditure by 2135fr., from which, after deducting the advance from the commune, and the value of the wheels, there remains a surplus of 249fr. Some other deductions are to be made, and it appears that the whole expense of keeping these 66 families, of 248 individuals, in employment was 1329fr., or 20fr. per annum for each family.

An account was next given of the prison at Ghent, in which the same system of industry is pursued, and where the persons employed have a proportion of the produce of their labour.

Until the year 1823 the manufactures in this prison were carried on at the public expense, a stated salary being paid to a director; and it appears that up to that time there had always been a loss on the works. The government formed, towards the end of 1820, a council for the regulation of civil and military prisons, which, after three years of continued labour, succeeded in completing and introducing the new system into all the prisons, under which the condition of the prisoners is greatly ameliorated, at a very moderate expense to the state. The prisons at Ghent produce annually a clear income of 50,000 florins. In those now referred to, the inmates are principally employed in weaving linen, and in making shirts, pantaloons, and gaiters, for the army and colonies. On entering the building there is heard a noise of looms and machinery, which causes the visitor to imagine himself in a large active factory rather than in a gaol. About 350 weaving looms are in full work, which give employment to 700 individuals; the other male prisoners are employed as spinners, winders, &c. The work is conducted under a strict rule of silence. The appearance of the prisoners indicates good health and cleanliness. The women are lodged in a separate division of the building, and are generally occupied in sewing and spinning, some in weaving linen. The government assigns to the prisoners a certain portion of the produce of the work, and retains the remainder to meet the expense of their maintenance. The prisoners are divided into three classes; the proportion of profit allowed to each class differs according to the nature of the crime and punishment; part of this allowance is paid to the prisoners for present expenses, and part is placed in a savings' bank, bearing an interest of 4 per cent. and is given to the prisoner on his dismissal. The deposits have been so considerable, that the savings' bank of the prisoners now contains a large capital.

This is a modification of the system now adopted in the penitentiaries in this country, but it is on a much more extended footing, and the regulations for inducing the prisoners to work with zeal, and to acquire habits of industry and providence, are very superior. In the last Report of the Inspectors General of Prisons in Ireland, an abstract is given of the number of prisoners employed in trades during their confinement, in the year 1836. The total number of males was 2874, of whom only 366, or less than 13 per cent. were so employed; 123 of whom learned their trades in the gaol.

Of the rest, 912 were employed in stone-breaking, 476 in prison duties, 370 worked on the tread-wheel, and 750 were unemployed or sick.

2508	
Of the Females, 148 were employed in needle-work,	
103 knitting & spinning,	
105 in washing,	
106 in prison duties, and	
204 were unemployed or sick.	

Making a total of 756

£.	
The cost of the work completed by the Males was,	3450
Females ..	383

3863

The amount for which the work sold, was,	
Males 5549 Females 1059	} 6608

Leaving a total profit of £ 2745

Appended to the Report is a useful table, showing the different trades, and other works, which might be introduced with advantage into all gaols in the United Kingdom under the improved penitentiary system of prison discipline.

On the conclusion of this paper, a lengthened discussion arose, chiefly between Mr. Herman Merivale, Professor of Political Economy at Oxford, and Mr. Rowland Hill, concerning the economical expediency, and political consequences of introducing into England the system of employing paupers in productive labour adopted at Ghent.

It was announced that the Society will shortly publish a report of its inquiry into the state of education in St. Martin's, and several other parishes of Westminster, and that it is at present prosecuting a similar inquiry in the parishes of St. Margaret's and St. John's.

HORTICULTURAL SOCIETY.

Jan. 16.—The Baron Charles von Hügel was elected a Foreign Member, and the Count Salm, of Prague, Dr. C. F. Meissner, of Basle, and Dr. Vianini, of Padua, Foreign Corresponding Members of the Society.

A communication was read, from the Right Hon. Sir Augustus Foster, on the capabilities of growing the Orange tree, &c. in the open ground of England.

The exhibition of plants and flowers was very limited, on account of the extremely unfavourable weather, but we nevertheless observed very fine specimens of *Euphorbia Jacquiniflora*, *Correa Milneri*, *Strelitzia humilis*, *Ardisia crenulata*, a new species of *Chorizema*, flowers of the *Chimonanthus fragrans*, &c. A silver Knightian medal was awarded to Mrs. Lawrence, F.H.S., for the above Euphorbias.—A statement of the maximum and minimum temperature at the Society's garden, since the 1st of January, was given, by which it appeared, that on the night of the 14th, Fahrenheit's thermometer had fallen as low as 4°.

MEETINGS FOR THE ENSUING WEEK.

SAT.	Asiatic Society	Two, P.M.
MON.	Geographical Society	Nine.
TUES.	Zoological Society, (<i>Sci. Business</i>).	1 p. Eight.
WED.	Institute of Civil Engineers	Eight.
THUR.	Society of Arts	1 p. Seven.
FRI.	Royal Society	1 p. Eight.
	Royal Society of Literature	Four.
	Royal Institution	1 p. Eight.

MUSIC AND THE DRAMA

DRURY LANE.

This Evening, THE SIEGE OF ROCHELLE; with OUR MARY ANNE; and the PANTOMIME. On Wednesday, HAMLET, (Hamlet, Mr. Charles Kean); and the PANTOMIME. Tuesday, THE PANTOMIME; after which OUR MARY ANNE; with THE DAUGHTER OF THE DANUBE; and other Entertainments. Wednesday, HAMLET; and the PANTOMIME.

COVENT GARDEN.

This Evening, AMILIE; and the PANTOMIME. Monday, MACBETH; and the PANTOMIME. Tuesday, AMILIE; and the PANTOMIME. Wednesday, JEAN DE ARC; with THE ORIGINAL; and the PANTOMIME. Thursday, AMILIE; and the PANTOMIME.

THE THEATRES.—Three successful novelties have been produced this week. No. 1, a farce at the OLYMPIC, called 'Shocking Events,' by Mr. Buckstone, in which Mr. Farren enacts, to the life, a stupid horse-doctor, who fancies he can cure deafness by sudden surprises, and succeeds to a miracle upon a man who never was deaf. No. 2, 'The Black Domino,' (also at the Olympic,) which Mr. Charles

Mathews has prepared for the stage. The getting up is (as usual) exceedingly good, and there is some excellent scenery by Mr. Telbin, who in this, as well as in a new scene which he has painted for 'Puss in Boots,' has shown himself a very skilful artist, and a great acquisition to the theatre. And No. 3, another farce by Mr. Buckstone, which was received on Thursday at DRURY LANE with great laughter and applause. The tone of this piece is more suited to the Olympic than the one produced there, which, though laughable, seems a little out of its place; whereas, this one, 'Our Mary Anne,' would, we think, not only have been a hit (which it is, as it is), but have done more real service to the theatre than any one-act piece can possibly do to such a house as Drury Lane.

MISCELLANEA

Confounded Foreigners.—Respecting the authorship of this little dramatic piece we have received the following letter:—

To the Editor of the Athenæum.

DEAR SIR.—Will you allow me to correct an error about a trifling in the theatrical criticism in your last week's paper, a little piece at the Haymarket theatre, entitled, 'Confounded Foreigners'—which has been received by the public with unusual kindness—is stated to be the joint production of Mr. G. Dance and myself; and that the authors had not had full justice done them in the delivery of the dialogue, &c. Mr. Dance suggested to me the idea of the subject of the piece—a fact which I have acknowledged; and as his view of the way in which it should have been executed wholly differed from mine, it is but right I should say, that, for the construction of the plot, and the entire dialogue, I am solely responsible. I should not trouble you on so picayunish a matter, but that having submitted to the character of being the author of the piece, and certainly most of those who know me being readers of your paper, I am desirous of being understood not to have allowed that to be called mine, which did not belong to me.

I am, dear Sir,
Your faithful servant,
J. H. REYNOLDS.

Garrison Club, Jan. 18.

Queen Hortense.—[From the French papers.]—The funeral ceremonies in memory of the late Duchess of St.-Leu (ex-queen of Holland), were performed on the 11th inst., in the church of Rueil, near Paris, with great magnificence and solemnity. The church was crowded to overflowing. Seats were reserved for, and occupied by, the Countess de Lipona (ex-queen of Naples), the Prince de Musignano (son of Lucien Bonaparte), the venerable Marquis de Beauharnais (brother to the first husband of Josephine), General Count Eascher de la Paggerie, (once Governor-general of Frankfort,) cousin to Queen Hortense, and other distinguished persons. A catafalque was raised near the tomb of the deceased's mother, the Empress Josephine, whose statue of marble was covered with a black veil. The pall was borne by the Marquis de Beauharnais and Count de Eascher. The attendance of the clergy was very numerous; and detachments of troops of the line and national guards of Rueil, added to the pomp of the scene. Many of the persons involved in the prosecution for the attempt at Strasburg were present; but nothing occurred to interrupt the dignity and propriety of the ceremony.

On the Cabiric Mysteries and Phœnician Antiquities.—At a meeting of the Royal Irish Academy, Sir William Betham lately read a paper, wherein he stated his conviction that the Cabiri were a secret society or brotherhood, who concealed their acquirements in science and the arts from all but the initiated: that this society originated with the Phœnicians, and was for a very long period confined to that people and their colonies; that the arts of navigation, mining, &c., the science of astronomy, and indeed all other branches of knowledge with which they were acquainted, were enveloped by them in mystic fables and allegories, to conceal them from the vulgar; and from these was derived the old system of mythological theology of the Greeks and Romans. That the word Cabiri, in Celto-Phœnician, literally means the confederacy or brotherhood of science. Cabar is a confederacy or secret society, i.e., of science. The four degrees or steps of initiation into this order, were named *Axieros*, *Axiocersa*, *Axiocersus*, and *Camillos*, or *Cusmilos*. These were made deities by the Greeks, the Phœnicians themselves encouraging or perhaps propagating an error, the explanation of which was part of the secrets of the confederacy. The confederacy itself originated at a very early period of Phœnician history, and seems to have par-

taken of the essence of the policy by which that people aimed to keep the world in ignorance, and to carry on in secret their extensive operations in commerce, navigation, and mining; the secrets of these arts being enveloped in terrible mysteries, which deterred the ignorant and unenlightened from interference. By these means they succeeded in securing to themselves for ages the exclusive sovereignty of the seas, the entire commerce, and the greater part of the wealth of the world. The discovery of the identity of the Celtic and Phœnician tongues has led to the exposition of the true meaning of the names and nature of these imaginary Cabiric deities, which the author explained.

Literature and Art.—According to the Supplement to Bent's Monthly Literary Advertiser for 1837, which contains alphabetical lists of the new Books and Engravings published in London during the last year, there appears an increase of new publications, the number of books amounting to 1380 (1800 vols.), exclusive of new editions, pamphlets, or periodicals, being 130 more than in 1836. The number of engravings is 98 (including 38 portraits), 10 of which are engraved in the line manner, 71 in mezzotinto, and 17 in chalk, lithography, &c.

Arsenic.—The arsenical veins discovered in Auzette-Luget (Puy-de-Dôme), present themselves in the form of mispickel, or arsenical pyrites, like those of Bohemia; they are capable of extensive working, and the further they are dug into, the more pure, compact, and abundant do they become.

Embankments from the Sea.—There seems to be no operation connected with agriculture which promises more immediate and important results than the reclaiming of submerged lands in the estuaries of our large rivers. Till within these thirty years, the sole object contemplated in embanking submerged grounds, seems to have been the exclusion of water from the surface of soil which required only to be protected from its occasional invasions, and kept dry merely, to make it eminently fit for most productive cultivation. Within the last twenty years, a system has been entered on, and is now, in the Forth and Tay in particular, being carried out to the most astonishing extent, not only of bringing into a cultivable state lands already, but for the periodical submergence, fit for cultivation, but of causing rivers to precipitate their mud in convenient localities, and so of creating fields where nothing before existed but a gravelly river bed, covered by from eight to twelve feet of water every tide, of the most unprecedented and unlooked for productiveness. In the Forth, 350 acres of this sort of land have been, in the last twelve years, reclaimed by Lady Keith, at a cost of about 21,000*l.*, and affording an annual return of about 1,400*l.*, or nearly seven per cent. In the Tay, seventy acres have been recovered, opposite to the shores of Pitfour, 150 on those of Errol, and twenty around Mugdrum Island, making in all 240 acres, at about an outlay of 7,200*l.*, yielding an annual rent of about 1,680*l.*, or upwards of twenty-three per cent! On the Errol estate alone, 400 acres are just about to be embanked, in addition to the above 150, all of which may probably be in cultivation before 1847. Off the shores of Seaside, a wall just now building, 800 yards in length, will effect the recovery of not less than 150 acres; and on Murie property, 50 acres might be taken in by seed-time 1838. The operations of the embanker, which began off Pitfour in 1826, will thus probably have been brought into cultivation before 1846, on a shore of not more than seven miles in length, not less than 810 acres of land, renting at from 6*l.* to 7*l.* per acre, or of a gross annual value of 5,670*l.*, and a gross total value, at twenty-five years' purchase, of 141,750*l.* This is a clear creation of 117,450*l.* of new agricultural capital, taking the reclaiming cost at 30*l.* an acre.—*Journ. of Agriculture.*

On Visiting Cornhill.
I looked for Gresham's House of Call, but, lo, it wasn't there!

For what was once a solid 'Change, is now a change of air.

TO CORRESPONDENTS.

Swan River.—The account which appeared in the *Athenæum* in March last, having been republished in the *Hobart Town Courier*, a member of the Agricultural Society of the Swan River Settlement has written to direct attention to a transposition of figures, by which we are made to state that the average weight of wheat grown there is 46, whereas it should be 64 pounds.

ADVERTISEMENTS

MEDICAL SCHOOL.—KING'S COLLEGE
London.—THE SPRING DIVISION of the COURSES of LECTURES will commence on MONDAY, the 22nd instant. The particulars may be obtained upon application at the Secretary's Office.

JAN. 10, 1838. H. J. ROSE, B.D., Principal.

KING'S COLLEGE, London.—SENIOR DEPARTMENT.—THE CLASSES in THEOLOGY, the CLASSICS, MATHEMATICS, ENGLISH LITERATURE, and HISTORY, under the superintendence of the Principal, and Professors, will commence on MONDAY, the 22nd January, and T. DALE, will be RE-OPENED on TUESDAY, the 23rd January.

The Classes for Private Instruction in Hebrew, the Oriental and other Foreign Languages, will recommence on the same day.

JUNIOR DEPARTMENT.—The Classes in the School will be re-opened on MONDAY, the 29th January.

The Vacation has been extended by Her Majesty's command, in celebration of her Majesty's happy accession to the Throne.

DECEMBER, 1837. H. J. ROSE, B.D., Principal.

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— 20. W.C. Taylor, Esq. L.L.D. on the Literature of the Middle Ages.

March 27. H. H. Lewis, Esq. A.B.... on Electricity.

— 12. CONVERSAZIONE.

— 12. H. H. Lewis, Esq. A.B.... Continued.

— 20. ——

— 27. R. Chambers, Esq. F.L.S. on Prejudice.

April 3. T. Phillips, Esq. on Music—Improvements in Vocalization explained and illustrated.

— 9. CONVERSAZIONE.

— 10. T. Phillips, Esq. Continued—Graces and their application to Florid and Oratorical Singing.

— 24. ——

Continued—On Chamber and Miscellaneous Music, with concerted Illustrations.

May 1. C. Johnson, Esq. on Geology.

— 8. ——

— 14. CONVERSAZIONE.

— 16. ——

Continued.

— 22. N. Eisdell, Esq. on the Organ of Hearing.

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3. Laird and Oldfield's Expedition into the Interior of Africa.
4. Police of the Metropolis.
5. The Death of the Fifth of November.
6. Scio's Origin and History of the Scottish Highlanders.
7. The Education Bill.
8. Lord Mulgrave's Speech on the State of Ireland.
9. Tests and Toleration.
10. Sir F. Salvage's "Truths and Fictions of the Middle Ages."
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London: Longman & Co. Edinburgh: A. & C. Black.

This day is published.

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- III. Committee on Arts and Manufactures—Education of Artisans.
- IV. British and Foreign Universities—Oxford.
- V. The British History of Grecia.
- VI. Government of British India—the Wellesley Despatches.
- VII. The Bench and the Bar.
- VIII. Steam Communication with India—Col. Chesney's Expeditions.
- IX. A Bill for Ireland.
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